

**"CONTRASTIVE ANALYSIS OF ENGLISH AND SPANISH
INTONATION USING COMPUTER CORPORA - A
PRELIMINARY STUDY."**

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ABSTRACT

The thesis presents an account of the design, construction and analysis of a machine-readable corpus of transcribed spoken Spanish. The corpus was compiled from transcriptions of broadcast and conversational speech and was transcribed with prosodic marks by the researcher. Syllable boundaries were also marked. The design was aimed at compatibility with the Lancaster Spoken English Corpus, which already exists, and the primary objective of the research was to discover comparative information about differences between Spanish and English prosody.

Analysis by computer showed differences between the two languages in terms of mean tone-unit lengths and in the frequency of occurrence of different tones. An experiment to investigate the degree to which trained phoneticians (including the researcher) agree in transcribing pitch movements by drawing "pitch curves" showed a reasonable degree of agreement as measured by calculating correlation coefficients, though agreement with computer-extracted fundamental frequency curves was less clear-cut. The thesis discusses the possibility of storing such fundamental frequency information along with the "manual" transcription in the corpus in future development of the work.

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PART ONE : BACKGROUND TO THIS STUDY

CHAPTER ONE

GENERAL INTRODUCTION TO THE STUDY

OVERVIEW : Chapter one is an overall introduction to this comparative study of Spanish and English intonation having two computer corpora of spoken language as its basis. The introduction is expected, then, to acquaint the reader with some current theoretical and practical issues that have prompted the comparative study described in the remaining five chapters of this study as well as with the general procedures followed. Therefore, it deals primarily with two main points:

- 1.- Reasons for attempting a study of the kind described throughout this work on the intonational systems of English and Spanish. Linguistic, prosodic and pedagogical aspects are to be explored.
- 2.- Methodological aspects of this research. The tasks carried out in order to accomplish the primary goal of building up a corpus of spoken Spanish that could then be compared to an existing corpus of spoken English are presented.

It is stressed that the present study is to be viewed essentially as a pilot study and evaluation for a subsequent long-term research programme. The basic design of the corpus and the development of techniques for analysis have been regarded as more important than the absolute size of the corpus or the exhaustiveness of the analysis carried out.

1.1. RATIONALE BEHIND THIS STUDY : Among the many aspects involved in the scientific study of language one that has, in recent years, been devoted a great deal of attention is the analysis of the prosodic or suprasegmental elements of speech. Because they are "co-occurrent with sequences of segmental phonemes and of words" (Cruttenden, 1986 : 177), these prosodic features are suprasegmental in character; a detailed discussion on the scope of these two terms is presented in Chapter 2.

A review of the available literature shows that descriptions of language systems appear to have given, until fairly recently, priority to segmental phenomena; this seems to be so because while the behaviour of segments suffers modifications on account of changes in the phonological environment in which they occur, suprasegmental features are affected by factors other than those traditionally associated with the purely linguistic domain. These factors, pertaining to such aspects as the idiosyncratic psychological, environmental, and socio-cultural characteristics of the users of one particular system, appear to be more elusive in character and less systematic in occurrence which might, ultimately, account for the lesser degree of attention which prosodic descriptions have been given.

However, it is clear that spoken language is not made up solely of segments; as a vehicle for communication it consists of verbal and non-verbal components intimately related to one another in different levels; they have, therefore, different roles to play in a speech act. Lyons (1981 : 144) proposes a difference of domain for these components stating that, while the non-verbal component of language is mostly concerned with the transmission of social and expressive meanings, it is the priority of the verbal component to transmit descriptive meanings. In fact it has been shown by several linguists -Brown and Yule (1981 : 10), amongst others- that it is possible to determine the speaker's sex, approximate age and approximate educational status through his or

her voice. There are, then, extra linguistic pieces of information that are conveyed in a very important measure by voice alone, i.e. non-verbal component, a fact upon which there does not seem to be disagreement amongst scholars.

In the process of oral communication, then

"every sentence of spoken language will have superimposed upon the string of word-forms, a characteristic prosodic contour (notably a particular intonation pattern) without which it is not a sentence" (Lyons, 1981 : 105).

If the verbal component of language has found its way in the visual medium through the use of different alphabets, it seems reasonable to agree with Brown and Yule (1983 : 10) that the rhythmic and temporal features of speech together with pause and intonation have found their graphic manifestation in the visual medium in the use of punctuation, capitalisation, italicisation, paragraphing, etc. Notice, though, that there have been known complaints in the sense that written graphics are only a poor representation of prosodic patterns (L. Kaiser, in Abercrombie et al , 1964 : 102-111).

It also seems reasonable to assume that since segments are systemically organised according to describable criteria, prosodic features are similarly likely to exhibit characteristics that reflect the inner organisation of each system. Here is precisely where the difficulties involved in intonational descriptions seem to lie; according to Svetozarova (in Fant and Tatham, 1975 : 501)

"the assessment of a set of intonation contours that oppose each other in the intonation system of a given language, and the assessment of the relevant features of each contour is one of the main problems of intonation studies."

The views on the relationship between the prosodic systems and the structure of sentences for each linguistic system is reflected in the great variety found in various descriptions of several languages available so far.

It is this variation that has principally prompted the study undertaken as the difference in both scope and approaches of the descriptions available for Spanish and those available for English reflect a profound difference in methodology of research as well as in results obtained. We will briefly mention three aspects that have been given consideration in the comparative study described in the pages that follow:

1.1.1. Linguistic aspects : Cruttenden (1986 : 144-160) claims that there is an evident lack of appropriate descriptions of intonational systems in general, and he discusses the impoverished situation present in most non-Indo-European languages whose intonation patterns, he affirms, are mentioned only occasionally in books of grammar. In the case of Indo-European languages, he agrees that there are, at present, some individual intonational descriptions such as those for Swedish (Garding, 1983), for Dutch (Collier and 't Hart, 1981), for French (Vaissiere, 1983), and the large number of descriptions available for English. The results shown through these descriptions point to a number of traits which, since they appear to occur in every system, reflect universal linguistic tendencies. As for comparative studies between Indo-European languages, there have been several descriptions that aim at establishing parallel descriptions, e.g. English/French (Delattre, 1963); English/German (Schubiger, 1958; Fox, 1978).

Some of the linguistic aspects that need to be considered in intonational analyses are (1) the relationship between intonation and other levels of linguistic analysis such as grammar, semantics, etc., and (2) the presentation of a detailed phonological description within the framework of a general linguistic theory.

1.1.2. Prosodic aspects : As mentioned earlier on, language has a non-verbal component that is superimposed upon the verbal component to give utterances their total

meaning. According to Martin (1981 : 81-92) the prosodic systems of language include stress, centre, juncture, pitch direction, pitch height, utterance unit, and utterance group. The first three combine to determine the rhythm of an utterance while pitch height and pitch direction combine to determine intonation.

The construction of our corpus was intended to be relevant to prosodic studies, but we decided to delimit the scope of our study to intonation alone; although prosodic systems as a whole involve features of rhythm, stress and intonation that work together to make the decodification of the message possible, it is intonation that concerns us most centrally because of considerations of pedagogical aspects that we will refer to next.

1.1.3. Pedagogical aspects : There seems to be a consensus on the fact that most intonational descriptions of both English and Spanish have been prompted by pedagogical considerations. Thus the majority of descriptions for English intonation began to appear when the need for teaching emerged. According to Fox (in Gibbon and Richter, 1984 : 120)

"the standard approach to the description of intonation, especially in the extensive pedagogical tradition of English intonation studies, is to establish an intonation *'unit'* (...), to assign to this unit a *pattern*, ..., and to give to this pattern a *meaning*, ..."

This standard approach for the analysis of English is likely to be found for Spanish as well, though in the case of the latter the descriptions proposed have tended to be more global, giving particular attention only to the end of the intonation contour as variations inside it have been considered less significant.

On the other hand, pedagogical considerations concerned with trying to find out exactly where the differences between the two systems in question lie weighed heavily in the choice of this research. It is not enough to establish the existence of differences among

systems; if we want this information to serve pedagogical purposes, we must know where the differences lie and to what degree. Only then can an appropriate methodology for the teaching of intonation be devised.

This study attempts to establish, with quantitative data, a parallel between the two systems.

1.2. METHODOLOGICAL ASPECTS OF THIS RESEARCH : The first priority has been to build up a corpus of spoken Spanish in which samples in different styles are included. A review of the available literature on Spanish shows that the majority of the publications on the subject take as a basis for the description the reading of texts extracted from pieces of Spanish literature (T. Navarro Tomas, 1974; Quilis y Fernandez, 1985 - 11th ed.), or ready made examples that conform to the theories proposed based on the phonetician's intuition (Alarcos Llorach, 1964; Stockwell and Bowen, 1965). There have been some recent attempts to base descriptions on samples of real speech (Kvavik, 1980; Canellada y Madsen, 1987), and a great emphasis is being placed on acoustic analyses particularly through research at a postgraduate university level (Fernández Corugedo, 1987); the construction of a corpus based on natural language does not seem to have been attempted before.

This material is meant to fill a gap in the availability of Spanish prosodic information since -as fully discussed in Chapter 5- it opens various possibilities for linguistic analysis at different levels. The analysis of the corpus was carried out making use of the Leeds University computer facilities and of the experimental phonetics equipment available in the department of Linguistics and Phonetics at the same University.

As described below (Chapter 5) the corpus in its present state comprises 25,520 words analysed in terms of words, syllables, tones, and tone units. The scope of the corpus is

by no means considered exhausted as the possibilities for incorporating other styles to it has been left open. Neither is the analysis considered exhausted as the material can be looked at from various other angles.

1.2.1. Stages of the research : This research, then, followed four main steps: (i) bibliographic research, (ii) collection of data, (iii) analysis of the data and (iv) comparison between English and Spanish.

1.2.1.1. Literature survey : The relevant published literature on the related areas was reviewed. It was found that, while there is a large amount of published material in the areas of prosody, intonation in general, and the intonation of English in particular as well as for the role of computers in linguistic research, the place of statistics in scientific research, etc., finding information on Spanish intonation was more difficult, as discussed in Chapter 3. This supported the idea that a corpus of the kind produced could serve as a source for further information on Spanish intonation.

1.2.1.2. Collection of data : This step was carried out relying almost entirely on the willingness and good disposition of six native Spanish speakers who provided the spontaneous, unscripted material for the corpus. It was as well thought necessary to have other styles of speech so videos of TV News were recorded in Spain and brought to England for their subsequent analysis.

Since the most important reason to collect this data was for it to be used in a comparison with English, samples of English speech were also collected from two main sources (1) recorded material existing in the Department of Linguistics and Phonetics which provided a style of speech similar to the one for spontaneous Spanish and samples of which were later used for an experiment, and (2) the IBM/Lancaster Corpus for spoken English -SEC- constructed at Lancaster as part of the LOB project.

1.2.1.3. Analysis of the data : The material collected was analysed in three main stages: **(1) Auditory analysis;** the whole text of the Corpus was auditorily transcribed, first orthographically, then a process of syllabification was carried out, and finally a prosodic transcription was made; at a later stage chosen samples of the data were auditorily transcribed by five experts and their results correlated among them as well as with the results shown by the researcher; **(2) Acoustic analysis;** fundamental frequency traces were obtained from the selected samples of spontaneous speech already transcribed by the five experts mentioned before, and they were further analysed in a comparative way, **(3) Computer analysis;** in order to find out the prosodic behaviour of Spanish speakers some computer results had to be obtained. Programmes were written to obtain figures on: number of words in the corpus; number of syllables in the corpus per category, and the average number of syllables per word; number of major tone units in the corpus; total number of minor tone units in the corpus as well as the average number of minor tone units per major tone unit; and frequency of occurrence of each tone per tone unit and in the corpus.

1.2.1.4. Comparison with English : The results obtained from the corpus of spoken Spanish with the sole exception of the item related to syllable counting which is unavailable from SEC, was compared with the English results. The total description of the comparison is to be found in Chapter 6.

Chapter 5 deals with all the processes involved in the corpus construction and full details concerning point 2 of this introduction are discussed in that chapter.

CONCLUDING REMARKS : This chapter has attempted to provide a preliminary view of the reasons behind this research plus the methodology employed. Some concluding remarks must be made at this point:

- 1.- The lack until now of original, spontaneous and unscripted samples of actual Spanish speech is expected to be lessened by the contribution of this corpus. The work carried out with the samples shows the feasibility of comparing corpora belonging to different systems as long as careful attention is given to compatibility of formats.
- 2.- The rapid advance in technological resources available today makes the construction and analysis of large-scale language corpora possible. In the particular case of the corpus of spoken Spanish, it is expected that it can serve as a database for other linguistic analyses from perspectives ranging from the purely linguistic, i.e. semantic, lexicological, grammatical, to research in speech technology.
- 3.- This research seems to reveal the existence of an ample field for further investigation both in the areas of Contrastive Analysis and in the analysis of Spanish prosody.

CHAPTER TWO

NATURE OF INTONATION

OVERVIEW : In this chapter we will present an overall review of the literature available on the aspects that follow:

1) PROSODY, the scope of the term and the different meanings that prosody entails for different lines of thought. A discussion ensues concerning the theoretical approaches used to define the terms '*prosody*' and '*suprasegmental*', and some specific points are raised concerning prosodic studies.

a) Prosodic versus suprasegmental the discussion that ensues concerns the theoretical approaches involved in the definition of the terms, and some specific points are raised concerning prosodic studies.

b) Auditory versus acoustic analyses, the advantages and disadvantages of each of these ways of dealing with prosody are analysed from the point of view of their usefulness for prosodic studies.

c) Approaches to prosody with special reference to American and European viewpoints.

2) INTONATION is then introduced as one of the universal prosodic systems. A general literature survey concerning intonation is presented covering the following aspects:

a) Universals of intonation and the division of world languages in terms of these universals.

b) Approaches to intonation covering Acoustic, Phonological and Phonetic approaches, and their contribution to intonational analyses.

c) Functions of intonation as viewed from the linguistic and from the

psychological points of view.

d) Physics of intonation with special reference to the processes involved in the production of intonation, to the acoustic parameters of intonation and to how these parameters can be measured and the speech signal interpreted.

e) Perception of intonation deals with the cognitive processes involved in the decoding of the intonational element of the message as represented in the reception and perception stages.

2.1.- PROSODY : No analysis of spoken language can claim to be complete without referring to aspects other than the segmentable, physiologically describable, and physically measurable phonemes. In a description of spoken language due attention must be given to features that affect linguistic units higher than the segment -therefore suprasegmental in scope- be these units the syllable, the word, the phrase, the clause or the sentence.

In the process of communication, we make use of various features that make our message complete; features which hold the message together but which, rather than impinging upon one individual element, affect the whole of the utterance supplying information of a kind different from that supplied by the segmental features. The words we stress, the pauses we make, the pitch we give to both the individual words and to the utterance as well help us to achieve this primary function of speech which is communication.

The special standing of these features in any act of speech was already known to ancient Greek scholars many of whose linguistic studies pointed out the relationship between intensity and pitch relating intensity to the perception of sounds as loud or soft as recalled by Lieberman (1967 : 13). They called these features of speech *prosodies* and

used the term to refer to all those aspects which, though not marked in the orthography, affected the whole stretch of utterance by giving it melody. For Greek scholars, then, prosody was synonymous with rhythm, accent and tonal features; they attempted to show prosody later on through the orthographic use of diacritics. Much later in the history of linguistics, prosody became synonymous with metrics and it was mainly used to refer to rhythmic patterns in verse; therefore the emphasis of the studies was on literary prosodics. It is with this latter meaning that prosody tended to be equated until the end of the nineteenth century. However, with poetry being a kind of language that was not at all used as the means of communication in everyday situations by the ordinary man, linguists did not seem to regard prosody as bearing the same level of importance as the segments: it was assumed to belong to poetry alone. It was not until well into the twentieth century that prosody started to be taken out of the fringes of the analysis of language to be brought to the centre of linguistic studies.

There are many reasons for the apparent reluctance to venture into the study of prosody. Crystal (1975 : 1) explains this situation by mentioning that intonation analysts had not 'involved themselves with general questions of theory': they had become concerned with putting forward descriptions but had left untouched the area of establishing prosodic phonological categories; on the other hand, for those linguists who did busy themselves with theoretical matters prosody was of no concern.

Furthermore, prosody is not an aspect as easy to describe or even to define as the phoneme: there is still a vagueness about the meaning of the term that begins with its definition by different scholars. For some prosody includes phenomena as different as accent and tonal features as well as rhythm and voicing, while for others prosody should only consider stress, rhythm and intonation leaving those aspects associated with voice quality to another realm, that of paralinguistics. In the first case there tends to be an overlap of prosodic and paralinguistic features which has caused confusion in the use of

the terms. Crystal (1975 : 47-64) refers to this state of confusion when he mentions the different possibilities that the term *paralanguage* comprises for linguists on both sides of the Atlantic; he lists the components as they happen to be described by different people and concludes that the lack of explicit theoretical foundations delimiting the scope of the features has led to this confusion.

In a later attempt at defining the term, Crystal (1985 : 249-250) states that prosody is

"a term used in SUPRASEGMENTAL PHONETICS and PHONOLOGY to refer collectively to variations of PITCH, LOUDNESS, TEMPO, and RHYTHM"

and points out the difference in scope with the suprasegmentals when he says that

"sometimes it (prosody) is used loosely as a synonym for 'suprasegmental', but in a narrower sense it refers only to the above variables, the remaining suprasegmental features being labelled PARALINGUISTIC".

Those remaining features are, he claims, variations in TONE of voice which are less systematic than intonation and stress and which will include spasmodic features, the controlled use of breathy or creaky voice, and the use of secondary articulations such as lip-rounding and nasalization.

2.1.1. Prosodic or suprasegmental : The confusion between the terms prosodic and suprasegmental, then, seems to spring from the fact that they both affect units higher than the phoneme. However, as we have seen, there seems to be a slight difference in meaning between these two terms and the choice of one or the other is, apparently, a signal of the particular theoretical position held by the researcher. The use of the term *prosody* is usually linked to the European tradition which considers as prosodic those features that are residual to the speech act; that is, what is left after the segments are set aside and after

non-linguistic -coughs, sobs- and paralinguistic -vocal effects- have been isolated. In this sense pitch, loudness, tempo, and rhythm are classed amongst prosodies.

At this point it is necessary to refer to yet another concept with which the term *prosody* is related. It was Firth in the 1940's who claimed the term *prosody* for a type of linguistic analysis that went beyond the segment, but his use of the term and the scope of the Firthian *Prosodic phonology* is by far more extensive than the concept currently in use amongst phoneticians: it involves an approach towards linguistic analysis that gave rise to a new theory in phonology. At a time when linguistic analyses seemed to be primarily focused on the study of single segments, Firth proposed a type of study whose emphasis was on features different from the segment; in fact, his prosodies affected stretches of utterance and it is possible to speak of '*sentence prosody*' or '*syllable prosody*' depending on the stretch of utterance that is being dealt with. He called his analysis *prosodic* and it later grew into a far-reaching theory -*prosodic phonology* - in which features like nasality, secondary articulations, etc. are classed as prosodies (R. Coates, in Lyons 1987 : 30 - 59) .

The use of the term *suprasegmental*, on the other hand, brings to mind the American structuralist theories which hold the segment as the minimal element of analysis; therefore, any element that affects units higher than the segment are suprasegmental in character. Lehiste (1970 : 1-2) argues that there is not yet a clear delimitation in the term as it has been defined so far; she finds the available definitions unsatisfactory in the sense that if suprasegmentals include any features affecting the segment then voice quality and some other features traditionally classed amongst the paralinguistic ones should also form part of suprasegmentals. This is precisely what Crystal (1975 : 5-7; 1985 : 296-297) tries to clarify in an effort to delimit the scope of these three areas that seem to overlap: the suprasegmental, the paralinguistic and the prosodic.

Probably in an attempt to avoid the use of either term, Martin (1981 : 81-92) speaks of

"speech melody" to refer to

"all non-segmental or non-alphabetical components of utterance, which are to be distinguished from the segmental features comprising the articulated bits of language (almost universally analyzed as vowels and consonants)."

This clearly includes both types of components which he classifies into :

"prosodic and paralinguistic domains which may be distinguished along the parameters of phonetic definition and function. The features of the prosodic systems (e.g. stress, intonational pitch direction) are more discretely coded in the sense that their intra-systemic definition is distinctive in some respects: there is a discrete contrast between intonational rise and fall, and a relatively discrete contrast between the presence or absence of juncture." (Ibid)

To summarise the points made we can say that while in the British sense *prosody* is to be considered at the same level but covering different domains as para-linguistic and non-linguistic features, the American *suprasegmental* comprises "secondary" levels amongst which intonation, stress, rhythm are to be grouped together with vowel length, elision, assimilation, etc., since they all have an effect over the segment.

2.1.2. Auditory versus acoustic/instrumental studies : The other aspect that has made prosody keep a secondary place in linguistic analyses is that being so elusive and so much based upon perceptual considerations, there were evident subjective elements involved in its analysis; this was likely to render the description rather unscientific in the sense that results or descriptions done by linguists at any given time were mostly obtained from impressionistic considerations that could hardly be replicated by other scholars under similar circumstances. This is one important fact that needs to be mentioned at this point as it refers to the special standing held by two main ways to approach prosody, namely the auditory and the instrumental, each of which has its advocates and detractors.

Auditory descriptions have been around for a long time, and certain languages, English in particular, have been prosodically described at length by phoneticians who had no instrumental assistance but whose descriptions proved accurate and comprehensive; suffice to mention the names of J. Steele and H. Sweet whose auditorily based descriptions and analyses clearly laid the foundations for modern studies that have confirmed points they raised through observation alone. However; auditory descriptions in general have met with critical scepticism by scholars who question the scientific value of analyses such as those based on intuition and individual phonetic training alone: these analyses are likely to be claimed to have been influenced by the scholars' linguistic habits which are thought to affect their perception. Because an auditory study tries to analyse the perceptual response as "mediated by ear, auditory nerve and brain" (Crystal, 1985 : 27) and because difficulties abound when trying to identify and measure the psychological and neurological responses to the speech sign, auditory descriptions alone do not seem to be well favoured just at present.

On the other hand, the purely instrumental approach also has detractors; one of the main complaints is based on the apparent impossibility so far of analysing large amounts of data instrumentally. Having said that, we have to agree, upon observation of recent developments in the field, that the extraordinarily rapid advance of technology is, at present, actually making it possible for phoneticians to plan analyses on a large scale such as is required for the study of spontaneous speech. However; we also have to agree upon the fact that the technology and the computational methods now available for the analysis of the acoustic signal are of fairly recent invention and their usefulness for the analysis of prosody in particular is being continuously tested because of one of the latter's most troublesome characteristics: its dependence on context and therefore its constantly changing nature.

It is also claimed that a purely instrumental analysis is bound to leave many aspects of

meaning untouched due to the characteristics of instrumental measurements which do not allow for much flexibility, i.e. in a perceptual experiment to elicit meaning, such as those carried out by Uldall (1963, in Jones and Laver, 1973 : 324-335) or Brown et al. (1980), informants are provided with clues that do not necessarily cover all possible avenues of meaning available in the language being tested.

Though the controversy between one approach or the other seems to be mainly based on the degrees of scientificness with which prosody can be examined, it is not, unfortunately, the only difficulty encountered when dealing with prosodic features: there are still other aspects that need to be mentioned. One of them is that the lack, until recently, of adequate equipment tended to produce seemingly unreliable analyses since objective measurements could not be easily obtained. What is more, once the measurements were finally obtained they proved extremely difficult to interpret because of certain irregularities in the traces that were, initially, attributed to failures or lack of delicacy in the output of the machine. It has only recently been shown that some of the irregularities in the traces are actually due to the activity of the vocal folds themselves and not to failures in the equipment (J. 't Hart, 1984, in Gibbon and Richter, 1984 : 193-202).

In spite of all the difficulties pointed out as possible reasons for the apparent reluctance to venture into the field of prosody, and referring particularly to the advantages and disadvantages of purely auditory or purely instrumental descriptions, we have to agree that a serious study of the prosodic features of any language should contemplate the use of both kinds of analyses as the two have important contributions to make: the use of one does not exclude the other but rather complements it. The intuitive judgement of the trained phonetician is confirmed or refuted by the objective measurement obtained instrumentally; conversely, a thorough interpretation of the measurement is only made possible by resorting to the intuition of the phonetician. Though there are various

technical difficulties involved in the analysis of the acoustic signal, the trained phonetician will be prepared to use his judgement to relate the traces to the theoretical framework within which he works.

2.1.3. Approaches to the study of prosody : An overall revision of the systematic studies of prosody carried out so far reveals that they can be either instrumental and experimental or descriptive and theoretical depending on the methodology they favour. In Ladd and Cutler's terms (1983 : 1-3) the former are said to have a concrete approach which defines prosody in physical terms as "those phenomena that involve the acoustic parameters of pitch, duration and intensity" and whose main aim is to "identify the correlations between specific messages and specific acoustic parameters." These acoustic parameters for prosody, namely F0, timing, and amplitude, would perceptually correspond to the sensations of pitch, duration and loudness which relate to the melodic structure of any given utterance. We must not forget, however, that there are inherent difficulties when dealing with a description of this kind because while it is possible to describe the acoustic manifestations of prosody in terms of hertz (Hz), milliseconds (ms), and decibels (dB) for fundamental frequency, duration and intensity respectively, the relation of prosodic features to other subjective values such as attitude and meaning and the perception of pitch poses problems of a different kind.

For D. Scott (in Lyons 1987 : 82 - 102), as briefly mentioned above, the great difficulties that emerge when trying to map the acoustic measurements to the linguistic function they relate to are due to the fact that the one-to-one correspondence is blurred because of the interference of contextual influences and subjective values. She claims that "prosodic features are interpretable perceptually and linguistically only with reference to surrounding segments" on the grounds that while the acoustic measurement is objectively describable, the prosodic feature it corresponds to is

relatable to subjective values. In other words, the interpretation of prosodic features can only be made with reference to the context: the impression each of the prosodies leaves on our perception seems to be actually interpreted in terms of the impression left by the other prosodic features. The fundamental frequency, for example, of a particular syllable will be interpreted as high-pitched or low-pitched only when the listener can relate it to the frequency he perceives in the contextual environment in which the particular syllable occurs. In this way, by relating the physical measurement to the linguistic value, we are able to build up the mental representation of the role played by prosody in the particular system we are dealing with. Already Crystal (1975 : 68) had referred to this context-dependence relation between the physical manifestation of prosody and its mental representation when he states that

"the non-segmental characteristics of a single syllable (e.g. a pitch, a stress, a duration, an instance of nasalization, a whisper) are uninterpretable until they are put into sequences and related to the voice norms of individuals in specific contexts."

The studies referred to above correspond to the instrumental and experimental type of analysis which, according to Ladd and Cutler (1983 : 2), are but one type of study; in the same manner they also talk about the descriptive and theoretical studies which they view as favouring an "abstract approach which sees prosody more from the point of view of its place in linguistic structure than its phonetic nature." This approach classes as prosodic "any phenomena that involve phonological organization at levels above the segment."

It is clear that no matter whether they are named suprasegmental or prosodic, the importance of these features in the act of communication is unquestionable in that they share a similar degree of responsibility with the phoneme in rendering an utterance meaningful. It would seem that changes in tempo, length, stress, intonation are as important for the perception of the meaning of an utterance as the segments; we all know of many instances when the "way" in which something is said weighs as much

or more than the "what" is being said for the elicitation of the meaning of the message. Though there are intrinsic difficulties to prove the degree to which intonation, for example, assists in the transmission of meaning, it is clear that some kind of meaning is conveyed by it; attitudinal meaning in particular has been proved to be transmitted by intonation through various experiments of a perceptual kind carried out so far. In her experiment trying to find out the attitudinal meanings conveyed by intonation contours, Uldall (1973) proved that social and emotional attitudes are clearly transmitted through intonation. In connected speech, she suggests, referential meaning expressing attitudes to the listener, to the subject matter, to the environment are definitely conveyed through the choice of a specific intonation contour. In her results of 1973 she is re-stating what she had previously proven in an experiment carried out in 1960 (reprinted in Bolinger, 1972 : 250 - 259) in which she describes how it is possible for subjects to differentiate and attach attitudinal meaning to sixteen different intonation contours.

Though they are not endowed with specific meanings on their own, the overall effect of the prosodic features on the message must be given due attention. Ladd and Cutler (1983 : 2) discuss the particular standing of prosody by stating that

"it is not a phonetically defined component of language with a set of heterogeneous functions like 'phrase boundary' and 'question'; such messages are not conveyed by the prosody as a peripheral channel running parallel to the text, but as part of the whole linguistic structure of which the prosodic features are one aspect."

This viewpoint reflects the concept of the changing effect of prosody on the message; changes that are effected by different factors. Referring again to the specific case of intonation, for example, Pike (1945) clearly establishes the fluctuation characteristics of intonation meaning when he says that

"rather than being a stable inherent part of words, it is a temporary addition to their basic forms and meaning. Rather than being carried by permanent consonants and vowels, it is carried by a transitory extrinsic pitch contour. Rather than contributing to the intrinsic meaning of a word, it is merely a shade of meaning added to or superimposed upon that intrinsic lexical meaning, according to the attitude of the speaker."

It might seem, therefore, advisable to grant the studies of prosody the general aim of trying to discover the reasons why a given contour happens to be used in a particular context conveying a particular meaning. There is no questioning the fact that prosodic information is conveyed together with the segmental information, as there is no questioning the fact that the former can contradict the latter in which case it will either add something new to the message in terms of attitude of the speaker, e.g. sarcasm added to the adjective 'lovely!' will, undoubtedly, add new information about the feelings of the speaker; or it will cancel out the lexical or semantic meaning transmitted by the segmental signal, e.g. 'he's not home' with a rising pitch will change a negative statement into a query.

It is important to bear in mind that all other things being equal, a change in pitch direction weighs forcibly in the decoding of the meaning conveyed. In general, a change in pitch from a fall to a rise will be a cue for the listener to differentiate between statements or queries or between finality and non-finality (K. Hadding-Koch and M. Studdert-Kennedy, in *Phonetica*, vol.11 [1964] : 175-185); a shift of stress from one syllable to another will be enough for the listener to decode the word as either a verb or a noun thus distinguishing the syntactic or even lexical functions of words (H.R. Martin, 1981 : 81-92); a change in the place at which a pitch movement starts serves to indicate to the listener that the focus of attention has changed (Brazil, 1986); the range of pitch movement will serve as a perceptual cue for the listener to understand a special attitude on the part of the speaker (Brown et al., 1985 : 21-23). In other words, the

meaning of intonation will modify the lexical meaning of a sentence by the addition to the latter of the attitude of the speaker towards the context; this does not mean, of course, that both meanings are always contradictory: more often than not there does exist an agreement between the lexical and the intonation meanings.

2.2.- INTONATION:

"A term used in the study of SUPRASEGMENTAL PHONOLOGY, referring to the distinctive use of patterns of PITCH, or melody." (Crystal, 1987 : 162)

2.2.1.- Generalities : Amongst the features that have been classed as prosodic, i.e. variations of pitch, loudness, tempo, and rhythm, the one that has achieved a level of paramount importance in recent linguistic studies is intonation . Though, as already remarked in the previous section, for some time neglected as a subject worthy of analysis by linguists who gave priority to segmental phonology intonation has, in recent years, been given a great deal of attention: it has become an important part in linguistic theory in general as well as in applied linguistics in particular.

In a fashion similar to that pointed out when discussing the terms *prosodic* and *suprasegmental*, when dealing with *intonation* we face again an ample array of possible meanings for the term. It seems difficult to find a definition that is totally satisfactory or even one that reflects agreement of opinion because while for some linguists, intonation comprises pitch, stress and pause phenomena at a suprasegmental level (Wode, 1966), for other linguists (Crystal, 1975) intonation refers to the non-lexical manifestations of speech melody, and yet for others -specifically those who follow Bolinger's ideas (1970)- intonation is only definable as referring to

"gradient contrasts due to pitch e.g. steep vs. gradual pitch movements, type of melodic approach to the accented syllable, relative height of pitch peaks." (Couper-Kuhlen, 1986 : 63)

When dealing with aspects touched upon by Applied Linguistics, the intonation patterns particular to the given language under study should be given proper attention as it has been found that while it is possible for learners to make great progress in the production of segments particular to the target language, segmental accuracy alone is not enough to achieve effective communication; inappropriate choice of intonation patterns in the target language can, at times, lead to misunderstandings in the message, as O'Connor and Arnold (1961 : 3) discuss in their treatment of English intonation, or can mark the speaker as a foreigner with an 'accent', as observed by Delattre (1960). Though the former statement was made without presenting objective evidence and has consequently provoked strong counter reactions (cf. Roach, 1983, 18.1), there is no denying that departures from the systemic acceptable patterns of intonation may affect the communicative function of the target language so the systematic study of the speech melody which accompanies all utterances should not be neglected.

2.2.2. Universals in intonation : The universality of intonation is a trait as evident as the universality of the phoneme: no language can be spoken without intonation. Experimental studies have shown that intonation appears to be the first linguistic subsystem that infants seem to control. Bolinger (1978, in H. Greenberg, 1987 : 471-524) points out that there exists an apparent agreement between scholars in the sense that long before the supralaryngeal mechanisms are controlled and the cortical integration has developed, the child is producing speech melodies which follow essentially the same basic patterns, i.e. falls and rises; therefore, Bolinger (ibid) concludes that "human speakers do essentially the same things with fundamental pitch".

The innateness of intonation had already been noted by Lieberman (1967 : 38) who strongly advocates the central rather than peripheral status of intonation in language; he stresses the fact that it must be the product of an innate rather than of an acquired

mechanism which applies to all languages; he proposes a similar status for intonation in all languages though he accounts for the fact that the systemic organization of its elements is different in each one, i.e. in all languages, intonation behaves in a similar manner but in different degrees with patterns recurring either more or less often or reaching higher or lower extents.

All people, unless physically impaired, have the same production and perception organs; equipped with a similar apparatus all speakers alike share capabilities as well as constraints in the task of producing speech. We are all equally capable of producing a range of sounds and melodies that will function according to the system belonging to the particular language. As users of a language we share a knowledge of the intonational system of that language which is translated in the link that is formed between the production -on the part of the speaker- of a given melody and the extraction -on the part of the hearer- of the perceptually relevant pitch movements corresponding to that particular melody; for this link to be possible there must exist a shared level of performance between speaker and hearer. That is, we evaluate sets of co-occurring cues which meanings are the common property of the participants in the act of speech; amongst the phonological cues we always seem to be looking for in order to decode the message we are receiving, special mention should be given to intonation and pause, the former showing the words and phrases that belong together, the latter showing the divisions of the constituents (Bolinger, 1978, in Greenberg, 1978 : 474).

Thus we may conclude that, though all languages use pitch variation, the way in which they make use of it is unique. In an attempt at classifying languages from the point of view of their systemic use of pitch variation, linguists have grouped them as belonging to one of three categories: (a) **tone languages** like Chinese and some Amerindian languages for instance, in which pitch functions to distinguish lexical items; (b) **pitch-or-accent languages** like Japanese and the Scandinavian languages for

example, in which pitch is effective in differentiating lexical items but only in restricted types of syllables or words; and (c) **non-tonal languages** where most European languages are grouped e.g. English, French, Spanish, in which pitch variations function at the level of the utterance rather than at the level of the word to produce meaningful contrasts (Couper-Kuhlen, 1986 : 117 - 118).

This division of world languages from the point of view of their individual use of pitch has been a major concern for scholars, though again the terminology is not always agreed upon. For example, Cruttenden (1986 : 14) gives a somewhat different taxonomy when he divides languages in (1) **intonation languages**, (2) **tone languages** and, (3) **pitch accent languages**; the basic theoretical foundations for the division are, obviously, the same as those guiding Couper-Kuhlen as is apparent in the lexis chosen.

Another prosodic universal refers to the fact that "all languages use intonation, which is the use of pitch variation, to convey syntactic information" (Ladefoged, 1982 : 227). Syllables, words, phrases, sentences in all languages are marked off from one another by variations in pitch; we cannot speak without pitch. Even in the case of whispered speech there is evidence that intonational signals are actually preserved in a number of languages, German amongst them (Lehiste, 1970 : 84-103). Not only syntactic information is conveyed through intonation but universally the boundaries of syntactic units are marked by pitch variation.

Looking at the phenomena of intonation from different angles, there is a physical property of the signal that has led some scholars to postulating another universal. The behaviour of the fundamental in different languages has been under study for a long time now, and it has been observed that a pattern of gradually lowering of the fundamental frequency is manifested in several languages: it has been found in Dutch as

reported by Collier and 't Hart (1971), in English (Maeda, 1976), in Japanese (Fujusaki et al., 1979) French (Vaissiere, 1971), Finnish (Hirnovén, 1970), Danish (Thorsen, 1980) and Swedish (Bruce, 1977); the repetitiveness of the phenomenon has prompted scholars to agree with Bolinger (1978) that this seems to be another universal concerning intonation, i.e. the fundamental lowers as utterances progress in time.

This characteristic has been tackled by various scholars who have referred to it as *declination*. Ladd (1983 : 14) has described the phenomenon as "the overall downward tendency of F0 throughout the course of an utterance"; it is a decline in time which has been explained repeatedly considering several physiological factors that we will mention later on. The importance attributed to this tendency lies in the fact that, together with other features "it contributes to the perception of a sentence spoken in the declarative mode as an acoustic whole; its presence versus its absence contributes to the contrast between declarative and interrogative sentences." (Vaissiere, 1983 : 57); it is this tendency which apparently helps us to distinguish between sentence types. Pierrehumbert (1987 : 63-75) discusses the interaction of declination with tonal value and prominence; she points out that the phenomenon occurs "within the body of the intonation phrase and frequently over the course of several intonation phrases."

Looking at the different ways in which intonation has been described, we find that there seems to be an agreement on the phonological definition of the term as the contrastive use of pitch in speech. Lehiste (1970 : 54) is very explicit in her concept of this feature when she puts forward a definition that reflects the American viewpoint; she refers to intonation as "the use of tonal features to carry linguistic information at the sentence level", and Crystal (1985 : 162) adds that it is "the distinctive use of patterns of pitch or melody". There seems to be a generalised agreement as to what the domain of intonation is i.e. the sentence, and this has been made sufficiently clear by all scholars involved in intonation studies. In an attempt at clarifying the domain of intonation Woo

(1972 : 21) writes that

"intonation covers those significant uses of fundamental pitch that are not associated in any way with particular formatives, whether of lexical tone (the lexicon specifies pitch features on every vowel) or of tone harmony (the pitch contour of a formative can be predicted by some rule)."

thus referring to the difference existing between what have been termed intonation languages and tone languages or in Couper-Kuhlen's terms *tone* languages and *non-tonal* languages. Knowles (1983 : 227) also writes about the domain of intonation and the particular role it has in the linguistic system stressing that

"Intonation is an autonomous semiotic system, which plays a rather different role than the verbal system; it is part of rhetoric, or the strategies to get the message across."

We may conclude at this point that most definitions given so far tend to stress the importance of intonation as a complementary system for communication in the sense that words and ultimately the whole message cannot exist without speech melody. Yet Bolinger (1964, in Bolinger 1972 : 20) warns that we should not give intonation undue attention on the grounds of its being a novelty in linguistic studies. For him intonation is not as 'central' to communication as some of the other traits of language because if it were, he claims, "we could not understand someone who spoke in a monotone". But the problem is: does anyone really speak in a monotone? Bolinger himself later refers to the little or no likelihood of anyone doing so because involuntarily there will be changes in pitch no matter how hard we try to keep it constant.

What most definitions seem to point at is best reflected in the statement made by Crystal (1969 : 195-252) in the sense that intonation is

"not a single system of contours or levels, but the product of the interaction of features from different prosodic systems. These vary in their relevance, but the most central are tone, pitch range, and

loudness, with rhythmicity and tempo closely related in particular."

2.2.3.- Approaches to Intonation : Intonation has been studied from different angles depending on the level of abstraction with which its analysis has been attempted: at its most abstract level -the phonological level- intonation can be viewed as the bearer of meaningful categories through the grouping of elements in different units; phonetically, intonation can be described as a succession of pitch events whose systematic regularities have to be discovered and described; and finally from the most concrete point of view, that of acoustics, intonation is usually viewed as differences in the fundamental frequency of vibration which result in higher or lower pitches occurring in succession in a given period of time.

In her analysis of English prosody E. Couper-Kuhlen (1986) discusses the approaches to intonation dividing them into Acoustic, Phonological and Phonetic depending on the degree of abstraction aimed at. The acoustic models view intonation as a succession of fundamental frequency curves in time; the phonological models go from the one proposed by Wells in 1945 and that of Pike's in the same year -in which distinctive pitch levels represent pitch phonemes- to the prosodic features approach developed by Crystal in 1975 in which speech melody is the result of the interaction of several prosodic features such as tone, pitch-range, loudness, rhythmicity, tempo, etc. Among these phonological models, the ones proposed for English by Kingdon in 1958, and later by O'Connor and Arnold in 1962, are pedagogically oriented and have as their basic elements the tones at the level of the syllable and the tunes at the level of the sentence; we go into more detail about these models when we deal with the British contribution to intonational studies in Chapter 3. Finally, the phonetic approach takes as its most important element the pause as a phonetic cue to intonation unit boundaries; its main aim is to give explicit descriptions of the different melodic possibilities of a given language identifying formal patterns and their role in speech.

2.2.4.- Functions of intonation : The functions that intonation accomplishes in the transmission of the message must be given some attention at this point. These functions are of a diverse nature and must be regarded in relation to both the components of the speech melody and to the psychological load transmitted.

Svetozarova (1975 : 501-502) in her description of the inner structure of intonation contours recognises the following as the functions of intonation : (1) the organization and division of a speech chain, (2) the paradigmatic opposition of units of division, (3) the expression of relations between units of division in succession, (4) the expression of relations between the elements within intonation units (for those units in which from the point of view of context, there is more than one unit of meaning), (5) the expression of emotion.

More recently Crystal (1987 : 171) has summarised the functions of Intonation as (1) **Emotional**; since it serves to express a wide range of attitudinal meanings to provide all kinds of vocal emotional expression; (2) **Grammatical**; because the identification of such major units as clause and sentence often depends on the way pitch contours break up a sentence; and because several specific contrasts such as question and statement, may rely on intonation; (3) **Information Structure**; through this function the listener can decode what is new and what is already known in the meaning of an utterance; (3) **Textual**; the construction of larger stretches of discourse relies heavily on this function; (4) **Psychological**; through this function intonation can help to organize language into units that are more easily perceived and memorized and (5) **Indexical**; Intonation helps to identify people as belonging to different social groups and occupations thus serving the function of marker of personal identity.

Since intonation signals attitudes and feelings, there is much information that the listener can deduce from the use of the intonation patterns made by the speaker.

Attitudes towards the message being transmitted and towards the listener who has to decode it are conveyed through intonation; states of mind, presence or absence of interest, personal rapport with the listener, are all pieces of information conveyed not necessarily by words but by intonation: clearly changes in pitch may mark changes in attitude as well as specific emotions of the speaker. A connection has been assumed, then, between the prosodic characteristics of speech and various affective messages. An example of this relation is given by Abercrombie (1967 : 103) when he emphasises the importance that pitch fluctuations have for the message; as a feature of voice dynamics he stresses that pitch fluctuations are centrally involved in the transmission of affective indices and can be equated with gesture. Important as it is to find the relationship between intonation and emotion, Roach (1983 : 137 -142) warns us about the complexities involved in relating emotion, attitude and intonation because he maintains that attitude is not shown by intonation alone but by other features -prosodic and paralinguistic- such as body movements and facial expressions as well. The attitudinal function of intonation will, therefore, be the sum total of several features and not only of pitch fluctuations; since attitudinal meanings are likely to be affected by the individual's own distortions and inhibitions, other prosodic factors should be taken into consideration when establishing the reality of the attitudinal meaning of intonation.

To sum up the functions of intonation, we could perhaps divide them in two big areas: the linguistic and the psychological with the first comprising meanings that deal with the lexicon, semantics, and syntax and the second area comprising the meanings dealing with attitude on the one hand and emotion on the other. For Cruttenden (1986 : 75 - 131), the functions of intonation are to be explained with reference to aspects like intonation-group boundaries, which are mainly determined by syntactic considerations; nucleus placement, which determines the use of narrow or broad focus; old or new information, which particular form is determined by elements like contrastivity, echoes, insists; local meanings; and some tonal features.

2.2.5.- The physics of intonation : Since intonation is such an important area of speech which is produced by the human vocal tract, it seems necessary at this point to give a brief account of the physiological processes involved in phonation. With that purpose we will primarily refer to the myoelastic-aerodynamic theory as developed by Van den Berg in 1958 and which describes phonation as a process that starts with the building up of air pressure below the vocal folds when they are approximated by the activity of the laryngeal muscles. The varying tensions of the muscular system together with the aerodynamic forces resulting from the motion of air through it regulate the activity of the larynx. When the subglottal pressure forces the folds apart, a high-velocity flow of air will pass through the opening between the folds, i.e. the glottis; as the air passes through the glottis a pressure drop across it is produced; at this moment the intervening action of the Bernouilli effect brings the folds together again. Once the glottis is closed the Bernouilli effect ceases and without it the subglottal pressure builds up again sufficiently to force the vocal folds apart once more and the cycle is repeated over and over again producing the vibration that we know as voicing.

However, it is now widely agreed that it is not only the aerodynamic forces that have an effect on the vibration of the folds; the rate at which they vibrate will depend on several independent factors. Lehiste (1970 : 54-57) examines these factors and concludes that the rate of vibration will depend on (1) the mass of the vibrating part of the vocal folds; (2) the tension in the vibrating part of the vocal folds; (3) the area of the glottis during the cycle which determines the effective resistance of the glottis and the value of the Bernouilli effect in the glottis; (4) the value of the sub-glottal pressure; and (5) the damping of the vocal folds.

The rate at which the vocal folds vibrate is reflected in the fundamental frequency of the sound wave produced at the glottis; this fundamental frequency is the acoustic correlate

for the physiological activity of the vocal folds and it is the major determinant for the pitch of the voice. Crystal (1985 : 131) mentions fundamental frequency as a term used in acoustic phonetics to refer to "the lowest frequency component in a complex sound wave (other components being known as the 'harmonics')". It is important to say that the fundamental frequency relates the number of complete cycles (opening and closing movements) of vocal cord vibration to a unit of time (per second). This fundamental frequency, F0, shows a close correspondence to pitch movements.

If we agree with Fry (1979 : 68) that the most important function of variation in fundamental frequency variation is as a carrier of intonation, then we must look for sufficient evidence that supports this idea. We find it in the available physiological data that relate the perceptually relevant pitch movements to corresponding activities on the part of the speaker. Collier (1975, a) gives some measurements of the electromyographic signal from the cricothyroid muscle during the production of various different intonation patterns with pitch accents on varying syllables within the utterances; the results show that the activity of this muscle (contraction and relaxation) has a direct influence on the changes of F0 upward and downward respectively.

Speech is produced by the human vocal tract and intonation is part of speech; therefore, both speech and intonation have to be physically describable in terms of the physiology involved in their articulation and since sound travels through the air, there must exist acoustic correlates for any of the manifestations of speech. What matters to us now is to find these articulatory and acoustic correlates for intonation.

P. Lieberman (1967 : 26) claims there is a very clear parallel between both parameters when he describes the speech production process stating that it is

"organized in terms of the expiratory airflow from the lungs. Expiration during speech apparently involves the coordinated activity of several groups of muscles in the chest and abdomen. At the end of each expiration the flow of air out of the lungs ceases, and the subglottal air pressure abruptly falls. The fundamental frequency of phonation is directly proportional to the subglottal air pressure."

This last point of Lieberman's description has given rise to controversy as not everyone agrees on attributing the decline of fundamental frequency solely to the effect of this sub-glottal air pressure. Hardcastle (1976 : 86), amongst others, does not agree with the sub-glottal pressure differences being the sole factor responsible for fundamental frequency variations and proposes other explanations for the phenomenon which have been found more feasible; in fact, virtually everyone now agrees that laryngeal adjustments are far more important in F0 changes than subglottal pressure. There does not seem to be a consensus about the matter just at present though, at the moment, the majority opinion is that variations in the fundamental frequency of vibration are principally produced by the length and tension of the vocal cords, factors which are themselves controlled by the intrinsic (and probably extrinsic) muscles of the larynx. As mentioned before, the subglottal pressure is being regarded as a secondary factor in the rate of vibration of the vocal folds (Cruttenden, 1986 : 3). Summing up, factors such as the longitudinal length of the cords, muscular tension within the cords, rate of the air-flow through the glottis (which partially depends on the sub-glottal pressure), medial compression of the cords, and height of the larynx are all to be considered when analysing the variations of vibration in the vocal folds (Hardcastle, 1976 : 85). Fry (1986 : 64) describes the processes involved in the rate of vibration of the vocal folds stating that the action of the thyro-arytenoid and the crico-thyroid muscles will affect the length of the vocal folds; a change in length will bring about an immediate change in mass with the consequent effect on the tension following. He claims that "for any 'setting' of the vocal folds, therefore, mass, length, and tension are determined by muscle action and the fundamental mode of vibration is due to the resultant of the three

factors." In other words, longer and thicker folds, i.e. greater mass, length and tension, will vibrate at lower frequencies than short and thinner folds; this means that each individual's fundamental frequency is determined by physiological factors. Worth mentioning here is, though, that when in a single speaker the vocal folds are stretched becoming longer, F_0 rises because the elongation makes them tauter and thinner thus reducing the vibrating mass. Stiffer, tenser folds vibrate at higher frequencies. This accounts for the phenomenon that individuals as well as groups, e.g. males/ females/ children, show different ranges of fundamental frequencies: men in general use lower frequencies than women do and children show the highest frequencies. The agreed average fundamental frequencies for men, women, and children have been given at 125 Hz, over 200 Hz, and over 300 Hz respectively (Borden and Harris, 1984 : 74).

Fundamental frequency is the frequency of vibration of the vocal folds and it can be measured with laboratory apparatus. It is the most important correlate of the sensation of pitch, and there is no denying the important role it plays in the listener's perception of intonation.

"Both the grammatical intonation patterns which form a part of every language system and the emotional variations imposed by individual speakers are conveyed very largely by this means",

says D.B. Fry (1979 : 68) pointing again at the duality that the intonation systems show when they function to show both grammatical contrasts as well as emotional/ attitudinal contrasts.

Because fundamental frequency refers to an acoustic property of a sound while pitch is the auditory correlate of that property, we could say that pitch is perceived fundamental frequency and that, since it belongs to the realm of perception, pitch will essentially be a psychological phenomenon; notice, though, that according to the results obtained by

some psychoacoustic research -notably that of M. Krause in 1984- pitch perception is not to be equated with the perception of the fundamental frequency of a periodic or quasiperiodic acoustic signal. This proposal has been made on the grounds that the physical dimension of fundamental frequency has a primary though not identifying relationship with pitch as a psychological attribute of sound.

The perceptual unit of pitch is the *mel* , while its physical or acoustic measurement is the *Hertz* (Hz) . Pitch allows a listener to distinguish sounds on a scale going from low to high though the fact that the end-points for this scale i.e. 'high' and 'low' are highly arbitrary needs to be made clear. Roughly, a rise in frequency would be interpreted as a rise in pitch though not all rises are perceived as such by the listeners; minor rises in frequency of vibration of the vocal cords are not likely to be perceived by the human ear as a rise in pitch: under certain circumstances, rises can be heard as falls and falls can be heard as rises as shown in the work by Hadding-Koch and Studdert-Kennedy (1964). Ladefoged (1982 :) later confirms this viewpoint when he stresses that "equal steps of increasing frequency do not produce the effect of equal steps of increasing pitch" and, since what matters is how people perceive pitch variations, the frequency measurements are only going to be valid and meaningful as long as they show a straightforward relation between the measurement and the way in which it is perceived by the listener.

Though in general we hear a rise in pitch when the frequency of vibration is increased and a lowering in pitch when the frequency is decreased, the relationship is not linear. Because the human auditory system is more responsive to some frequencies than to others, low frequencies of below 1000 Hz tend to be equated to low pitches in a fairly linear way, but as frequencies get higher we need a larger change in frequency to interpret it as a higher pitch (Borden and Harris, 1984 : 36). So the problem remains as to when does the listener actually perceive a change in pitch. This has been answered

resorting to the notion of *differential threshold*, or *difference limen (DL)* or simply *just noticeable difference (JND)* which, through calculations in which frequency and intensity are related, can tell us how small a change in stimulus a listener can actually perceive (Denes and Pinson, 1963 : 114).

As the perceptual correlate for F0, pitch might then seem to be the important factor to look at when dealing with intonation so due attention must be given to it. What we must emphasise is that pitch refers to a feature in auditory phonetics which reflects the subjective quality that corresponds to some degree to our perception of frequency. This correspondence -as mentioned earlier on- is not total since in this particular case factors like the intensity with which an utterance is presented to the listener, for instance, might affect our perception of pitch (Denes and Pinson, 1963 : 110).

Though occasionally confused as meaning the same thing, it must be emphasised that frequency and pitch do actually refer to the same phenomenon but from different perspectives: Borden and Harris (1984 : 36) describe pitch as a sensation, as a psychological phenomenon; they say that "pitch is the way in which frequency changes are perceived by the listener"; though not totally synonymous, because frequency refers to an attribute of the stimulus while pitch is a property of the sensation, they are intrinsically related to the different intonational systems.

Frequency is measurable; it is an event of physics that relates to the number of cycles of vibration that air molecules -in this case- undergo per unit of time when set in motion by a source such as the vibrating vocal folds; it is measured in cycles per second (Hz) and changes in the rate of vibration will generally be translated into changes of pitch; the higher the frequency of vibration the higher the pitch; conversely, a decrease in the frequency will result in a lowering of the pitch though, we repeat again, this is not a linear correspondence on account of the way in which the human auditory system

works. What is important to mention here is what Roach (1983 : 113) brings to attention when he establishes three requirements to be met by pitch differences so that they can be linguistically significant: they must (a) be under the speaker's control, (b) be perceptible, and (c) be contrasting"

Pitch is, then, the perceptual correlate for the physically measurable frequency. Crystal (1985 : 234) defines pitch as "the attribute of auditory sensation in terms of which a sound may be ordered on a scale from 'low' to 'high'"; or, putting it in another way, "it is that attribute in which variations constitute melody" (Moore, 1982 : 115); it is then an auditory phonetic feature, hence the impossibility of obtaining direct measurements for it. Probably because it belongs to the auditory realm which is eminently subjective, several discussions concerning its nature have emerged.

One such ongoing discussion is related to the 'relative' character of pitch which has been stressed by W. Jassem (1975 : 523) when he describes pitch and states that

"as very few people have absolute pitch, there is little doubt that intonation is perceived peripherally in relative rather than absolute terms. It is also common knowledge that relative rather than absolute height of the speech tone is linguistically significant. It is widely accepted that the height of the tone is interpreted in relation to the speaker's range of tones." (in "Auditory Analysis and Perception of Speech" ed. G. Fant and M.A.A. Tatham, A.P., London).

This relativistic view of intonation seems to be the standing taken by several linguists; Abercrombie (1967 : 107) amongst others. He writes that :

"In the phonological analysis and description of the patterns of speech melody of both tone and intonation languages, it is not absolute pitch that is of importance ... it is the position of the points in the pattern relative to each other that counts, not their frequency in terms of number of vibrations per second ... the intervals between the points in the pattern are absolute and constant in the patterns of musical melody, but they are relative and variable in the patterns of speech melody. Thus a pattern in

speech melody can be either compressed or expanded in the dimension of pitch and still remain the same pattern, although in one case the intervals are smaller and in other larger ... the voice may rest on any one of an infinite number of points (within its possible range) ... "

This relativistic view of intonation is refuted by Crystal (1975 : 74-83) on three grounds: (1) claiming that intonation is relative will only make sense when some kind of absolutism is brought into the analysis. It is feasible, he claims, for an intonation system to display characteristics that can be explained through relativistic principles at the same time as displaying other properties that can only be explained through some concept of absolute pitch; (2) the concept of 'absolute' has so far been restricted to acoustic definitions thus becoming theoretically misleading, but it can be argued on auditory grounds that each individual makes use of certain perceptually stereotyped norms where absolutism plays a role; and (3) a weaker notion of 'absolute' is needed as it is unrealistic to specify pitch solely in terms of fundamental frequency; different frequency values have to be both interrelated and related to other acoustic factors simultaneously present in speech.

2.2.6 The perception of intonation : At this point it would seem necessary to refer briefly to the perception process that makes it possible for us to distinguish different frequencies and interpret them as different pitches.

To do that, we must first refer to the hearing apparatus whose physical function is to "receive acoustic vibrations and convert them into signals suitable for transmission along the auditory nerve toward the brain" (Denes and Pinson, 1963 : 86). It is only when those signals reach the brain, where they are processed, that perception as such happens. So in the hearing process we have two stages : (1) the reception stage, in which physical activities are involved and (2) the perception stage, in which the results of the physical activities are decoded.

During the reception stage, it is the hearing organs the ones that are directly involved. The human hearing apparatus is an intricate system composed of three main sub-groups of organs: (1) the outer ear, which is formed by the visible portions of the ear and the ear canal, has a relatively small role in the hearing process as its main function is to serve as resonator and protector, in the case of the ear canal, of the eardrum; (2) the middle ear, consisting of the auditory ossicles -the malleus, the incus and the stapes- which functions are to increase the amount of acoustic energy that enters the fluid-filled inner ear and to protect it from extremely loud sounds; and (3) the inner ear, consisting of, mainly, an intricate system of cavities in the bones of the skull; the most important of these cavities is the cochlea where the transformation from mechanical vibrations to nerve impulses takes place.

How do all these organs work so as to make hearing possible? Very succinctly we can describe the process by saying that the sound reaches the visible portion -the pinna- of the human auditory system, goes down the meatus and causes the eardrum to vibrate; the vibrations are transmitted through the middle ear by the malleus, the incus and the stapes to the oval window which is the opening leading to the fluid-filled cochlea in the inner ear. Filled with incompressible fluids as well as having rigid bony walls, the cochlea is divided along its length by the Reissner's membrane and by the basilar membrane; it is the movement of the latter in response to sound which is of primary importance as its reaction to different frequencies is affected by its mechanical properties: being relatively narrow and stiff at the base while wider and less stiff at the apex, high frequency sounds will cause a maximum displacement of the basilar membrane near the oval window and very little activity in the rest of the membrane; contrariwise, low frequency sounds will cause a maximum of vibration before the end of the membrane. Hair cells which form part of the structure known as the organ of Corti are attached to the basilar membrane; their job is to transduce mechanical movements into neural activity.

The hearing process is not complete until the results of the physical activities performed during the reception stage are properly decoded in the perception stage. To do so we must rely heavily on psychoacoustic experimentation which, though necessarily based upon subjective considerations, is the only quantitative means at hand to learn how the hearing apparatus responds to sound. We must start by pointing out that the sound waves reaching the ear are mechanical vibrations of air particles and that not all vibrations are perceived as sound; for sounds to be perceptible it is necessary that they are within a certain range of frequencies and intensities.

Since we are mostly concerned with how frequency is interpreted as pitch, let us begin by agreeing with Denes and Pinson (1963) and Borden and Harris (1984) that factors other than frequency alone affect our judgement of pitch; the intensity with which a sound is presented to us is important particularly at either very high or very low frequencies. We must refer as well to the phenomenon mentioned earlier on as JND (Just Noticeable Difference) or DL (Difference Limen) which tells us how small a change a listener can detect. Denes and Pinson claim that the difference limen is not a constant but that it fluctuates depending on both frequency and intensity. Results from an experiment carried out under ideal listening conditions show that our ear perceives about 1,400 different pitches for pure tones at a constant loudness level; conversely, if the frequency is kept constant, the ear perceives about 280 different loudnesses.

The facts stated above do not, however, answer the question of how listeners do track fundamental frequency thus perceiving significant changes in pitch. Apparently, listeners use several perceptual cues to perceive prosodic features: frequency, intensity, and duration are used to perceive stress; silence, vowel lengthening, aspiration, voicing are used as cues to perceive juncture; for intonation, there is still much research to be done before offering a plausible answer. (Borden and Harris, 1984)

CONCLUSIONS : The brief survey of the phenomenon of intonation as a prosodic system actively participating in the transmission of the linguistic message, allows us to draw certain conclusions that are evident throughout this work; they are to be borne in mind as they will, in the end, form the general theoretical framework within whose principles this research has been carried out

1.- Speech is composed of three systems arranged in a hierarchical order as follows: segmental features, prosodic features, paralinguistic features. The prosodic features, which have had varying status throughout the development of linguistic studies, emerge as belonging to an area where little agreement has been met with reference to terminology, scope and approaches to it.

2.- Amongst the prosodic features, intonation holds a place of pre-eminence whose characteristics -universal and particular to each language- render it a rich field of research. It is an area that can only be approached in the light of its systemic function notwithstanding the fact that linguistic universals of a prosodic kind permeate every system.

3.- Intonation studies range from the theoretical to the experimental; however, the one kind should not be exclusive of the other. A study which is mostly -but not solely- based on an experimental approach seems to serve the purposes of this work better. Being mostly motivated by a pedagogical curiosity as to wherte the parameters of similarity and difference between Spanish and English intonation lie, a type of analysis that was totally exclusive of the other, i.e. theoretical or experimental, was not satisfactory; a presentation and analysis of the problem where both areas have a balanced role was to be favoured.

4.- In the experimental studies, those dealing with the perception of intonation will ultimately shape the general conclusions to be proposed. The perception of intonation is an area where ever-changing subjective considerations play an important role; because of problems inherent in its nature, perception seems to be the most elusive area where perceptual parameters need to be paralleled to objective measurements. The different models proposed so far to deal with the perception of intonation are not totally satisfactory as they fail to relate -in a simultaneous process- the different parameters that cue the perception of pitch.

CHAPTER THREE :

CONTRASTIVE STUDY OF INTONATION

OVERVIEW : Chapter three is to introduce us to those general aspects that are essential for the development of this research. We begin by looking at that aspect of Applied Linguistics in which contrastive analysis finds its proper place and then we go into details of the intonational systems of English and Spanish. In this chapter, therefore, the following areas are to be analysed:

1.- Contrastive Analysis as the theoretical framework in which the comparison of two intonational systems, i.e. that of English and that of Spanish, can be realised. The general principles of Contrastive Analysis as part of Applied Linguistics are reviewed and discussed; they serve as the general point of reference in which this research is to be developed.

2.- Contrastive Studies on Intonation are presented with special reference to what has been done so far for the intonational systems of Spanish and of English.

3.- The Intonation of English is presented in terms of elements, characteristics, form and function as viewed from

a) The American school of thought

b) The British contribution

4.- The intonation of Spanish is discussed in the light of past and current linguistic trends followed by those scholars who have produced the currently available descriptions of the intonation of Spanish, its elements, characteristics, form and

function.

3.1.- CONTRASTIVE ANALYSIS - GENERALITIES: When dealing with a contrastive study of the kind attempted here, we are entering the area of Contrastive Analysis -CA, for short- which is an important part of study in the field of Applied Linguistics.

Applied Linguistics has -since its emergence as a branch of Linguistics in the 50's- been equated with language teaching. This needs some clarification as, according to Corder (1973 : 10)

" ... whilst applied linguistics and language teaching may be closely associated, they are not one and the same activity. The application of linguistic knowledge to some object -or applied linguistics as its name implies- is an *activity*. It is not a theoretical study. It makes use of the findings of the theoretical studies."

with the implication that language teaching does concern itself with theoretical matters by applying them to practical situations in a concrete form though not by putting forward linguistic theories of an abstract sort.

Having identified CA as belonging to Applied Linguistics, and having accepted the fact that Applied Linguistics is definitely not synonymous with language teaching though closely associated with it, we should go into some details concerning Contrastive Analysis.

As defined by James (1980 : 2-3), Contrastive Analysis is not concerned with

classification; it is concerned with the differences between languages rather than with their similarities; it is not particularist in the sense that individual, isolated languages are not its scope, but it is not generalist either in the sense that it is not 'language' that matters: it falls somewhere in between these two extremes. According to Candlin (1980, iii), Contrastive Analysis was the natural outcome of the structuralist linguistic theory together with the pattern practice language teaching methodology in vogue during the decade of the 60's. It appeared at a time when pedagogical demands made it necessary for languages to be compared as a means to reach pedagogical goals; it was believed that a full description of the target language paralleled with the description of the mother tongue would certainly make the learning process easier. Corder (1973 : 148) called this the "interlingual" or "contrastive" process and pointed out that what the learner should be made aware of was the differences between the two languages rather than the similarities between them. James (1983 : 3) fairly recently refers to unavoidable pre-requisite of CA when he says that

"Contrastive Analysis is a linguistic enterprise aimed at producing inverted (i.e. contrastive, not comparative) two-valued typologies (a CA is always concerned with a *pair* of languages) and founded on the assumption that languages can be compared."

According to how James (ibid) views Contrastive Analysis, its execution involves two consecutive stages: (1) description, and (2) comparison. It must be made clear, though, that these stages are by no means the exclusive property of CA; in fact, they are the stages used in all the areas of Applied Linguistics, though in the latter case they are followed by a third and last stage concerned with organisation and presentation, i.e. the teaching stage. Already Fries (1945 : 259) refers to Contrastive Analysis in the context of language teaching when he advocates the pedagogical effectiveness of those teaching materials that are made based on the scientific description of the target language, i.e. the language to be learned, as compared with a parallel description of the native language of

the learner.

But here we are faced with a problem that is the source of the greatest difficulty in Contrastive Analysis: the "*parallel description*". This is not an easy task to accomplish and the difficulties involved have been recognised from the very early proposals of contrastive analyses; Stockwell and Bowen (1965 : 1-2) for instance, complain about the lack of common grounds to regulate the making of contrastive models situation which, they claim is highly undesirable in terms of the description and the comparison carried out. For Halliday, Strevens and MacIntosh (1964 : 113) a parallel description is not possible, and they base their assumption on the fact that languages are complexes of large numbers of patterns "at different levels and at different degrees of delicacy"; that is, every language is a "system of systems" a fact which would prevent the feasibility of formulations or descriptions that would account for all these systems simultaneously; in view of this situation, they claim that there can be no "overall comparative statements accounting for the differences between two languages."

This position has been later contested by other scholars for whom parallel descriptions are not only possible but necessary in contrastive analyses as long as they comply with certain general principles. One of these principles has been pointed out by James (1983 : 63) for whom, if we are to have a parallel description, it necessarily has to be the same model of description. This is unavoidable because it is a fact that different models of description are better suited to refer to certain features of a given language in a more successful manner than others; if two different models are to be used to describe two different languages, there is a strong likelihood for the resulting descriptions to bring to focus different aspects of the data as different models highlight different areas.

There is much more that could be said about Contrastive Analysis in general, but we

will end this section with the latest definition given of the area that comprises everything we have said so far. Crystal (198 : 74) refers to Contrastive Analysis in the following terms:

"the phrase 'contrastive analysis' identifies a general approach to the investigation of language, particularly as carried on in certain areas of APPLIED LINGUISTICS, such as foreign-language teaching and translation. In a contrastive analysis of two languages, the points of STRUCTURAL difference are identified and these are then studied as areas of potential difficulty in foreign-language learning. Contrastive analyses are SYNCHRONIC; analogous 'contrastive' studies of two states in the history of a language would be grouped under a different heading such as 'COMPARATIVE or HISTORICAL LINGUISTICS'."

3.2 .- CONTRASTIVE STUDIES OF INTONATION - GENERAL

PRINCIPLES : Though Contrastive Analyses of intonation do not seem to abound in the specialized literature available, a study of a few different systems appears to suggest that languages vary in the use of intonation patterns according to style, social class, and sex; the absence of studies of a contrastive kind related to intonation seems to originate, as suggested by Cruttenden (1986 : 144-145), in the difficulty of establishing common criteria applicable to all languages and capable of relating the abstract level to the physical or perceptual ones particular to each system. It is undeniable that there exist differences amongst the intonational systems; it is equally undeniable that the important task is to find out how important these differences are and how stable in time.

If we think of a system as a set of options in a stated environment and we extend this idea from the segmental to the prosodic area, it is obvious that speakers of all languages are presented with a limited number of options from which to choose as well as a limited set of conditions that affect this choice. The task of describing and defining

what these options are for each system should not prove an impossible one as the language universal tendencies we mentioned in Chapter 2 are obviously present in the systems we are to deal with. However, it has to be borne in mind that pitch contrasts are relative by nature so a prosodic cross-language comparison of intonation is likely to prove difficult to carry out as apparently demonstrated by the relatively small number of studies of this kind.

Trying to circumscribe the particular problem of the intonation of English and Spanish, let us re-introduce our topic by bringing to attention what Bowen and Stockwell (1960 : 8) said referring to intonation; for them intonation is a technical term that is used to describe voice inflections that occur along with the segments, but these inflections are the last thing a foreign learner masters. Delattre (1963) expands this point when he argues that differences of auditory impression between languages as well as the persistence of foreign accents are due more to "deviating prosodic habits" than to strictly segmental differences brought about by particular formant structures, places and manners of articulation, or production processes. It is a description of these prosodic habits together with an interpretation of their function and meaning that is needed to begin a contrastive study.

3.2.2.- English and Spanish : English and Spanish have both been grouped amongst the so-called Intonation languages due to the fact that the two of them make use of recurrent pitch variations to convey syntactic information: this is the only type of linguistic information transmitted by pitch in English -as well as in other European languages including Spanish- and this marks the difference between them and the so-called tone languages in which pitch variations affect the meaning of a word.

According to D.B. Fry (1979), nucleus placement is but one means that languages use

to put syntactic constituents into focus; other means being word-order, clefting and emphatic or topic markers such as words or bound morphemes. Word order change and the use of clefting are taken to be primary because they are more widely used and Spanish, apparently, seems to be a good example of this since it resorts to word order variation and to clefting for narrow focus.

Bolinger in his article "Intonation Across Languages" (1978 : 471) refers to certain traits which are central to intonation as being both formal and semantic and covering the two main non-tonal uses of pitch variation; he recognises these main forms of pitch of forming *closures* "(descending lines, closure-final falls and non-falls)", and that of forming *accents* "(obtrusion for prominence mainly upward)". It has been found in many languages that terminals or *closures*, are low or falling when indicating finality or assertion while rising when the opposite -including questions of the yes/no type- is meant. *Accents*, which usually indicate focus and climax in the sentence, tend to be set off by contrasting pitch levels. He points at the universality of these traits when he claims that "most deviations from the central tendencies can be explained in reference to those tendencies."

Some scholars such as Stockwell and Bowen have agreed on a number of similarities between the two intonational systems by listing the elements that are present in both English and Spanish. Stockwell and Bowen (1965 : 19) claim that it is impossible for any utterance in either language to be produced without an intonation pattern which consists of the pitch contour of the phrase and the concluding terminal juncture. Here lies the first similarity between the two languages though it is obvious that the same could be said for any other system if intonation is a language universal. Then they describe the pitch contour which is to consists of some significant levels that occur at certain points in the phrase and which happen to have coincidental occurrences in

English and in Spanish: at the beginning of the phrase, at certain strong stresses, and before the concluding terminal junctures. The components of intonation for both systems are claimed to be (1) stress or relative prominence of syllables, (2) pitch or highness or lowness of tone, and (3) terminal juncture or features that signal phrasing in the utterance. For Stockwell and Bowen and in general for the structuralists stress, in both languages, is considered an important element that strongly affects intonation.

Speech is necessarily broken by pauses that occur, most of the time, at the end of syntactic units such as phrases, clauses, or sentences. Pauses have a linguistic reality serving functions which are either grammatical i.e. separating syntactic units; physiological i.e. breathing; or discorsal i.e. providing time for planning new material. They may be silent or filled with a vocalization (Crystal, 1987 : 172) and their primary function is to "break the flow of speech into manageable units of communication" (Martin, 1981 : 81-92). Also known as features of "boundary" or "juncture" they are crucial for the rhythmic organization of a linguistic system; immediately before a pause, there are usually certain features of pronunciation such as a "slight drawling of a vowel" (Stockwell and Bowen, 1965 : 19), or a sudden change in pitch which will be as significant to indicate the presence of a pause as the pause itself.

Each of the speech events happening between pauses has been called by T. Navarro Tomas a melodic unit which is measured, according to him, by the number of syllables and whose length is determined by the "fundamental principles of the rhythmic tradition of the language" (1968 : 61-76). Navarro Tomas states that Spanish and English are quite similar as regards the range of their intonation units because in both languages the number of syllables per melodic unit rarely exceeds fifteen syllables though, he says, the tendency for English is an average of six and seven syllables while for Spanish the

average is between seven and eight which does not, obviously, make a remarkable difference. Notice that Navarro Tomas's conclusions were arrived at after analysing a number of literary texts which were read by a number of informants. In Chapter 6 of this thesis, results are given which show a somewhat different situation as evidenced by the analysis of spoken unscripted Spanish. We will see that the averages given by Navarro Tomas can only be applicable when dealing with one particular style of speech.

As regards each of the three components of intonation, we could establish a parallel between the two languages based on the principles put forward by Stockwell and Bowen. They postulate the following inventory for English and Spanish:

	<u>ENGLISH</u>	<u>SPANISH</u>
<u>Stress</u>	strong medial weak	strong medial weak
<u>Pitch level</u>	1 2 3 4	1 2 3 -
<u>Terminal Juncture</u>	Falling Rising Level	Falling Rising Level

Looking at this chart, it would seem as if the two systems were strikingly similar to one another in terms of components, but the authors responsible for this analysis would claim that these components are distributed differently. In English, for example, it is said that the strong stress serves as the centre, and therefore carries the prominence of the phrase while in Spanish it is the last strong stress of the phrase that bears prominence. The choice of pitch contour is also claimed to be different between both languages; in declaratives English may use a wide fall while Spanish is described by these analysts as favouring the low-fall. Finally, the terminal junctures, though present in both languages, occur in different environments: terminal rising tends to occur only before pauses in Spanish while in English it is perfectly possible for it to happen internally and not necessarily before a pause; terminal level is claimed to occur more frequently in Spanish than in English.

However, it is important to point out that these ideas have sprung from a rather subjective treatment of Spanish intonation done by Stockwell and Bowen and that real data are needed to arrive at more objective conclusions. It is, again, a situation similar to that which gave rise to the first attempt at describing English intonation; that is, their treatment of Spanish intonation is an impressionistic output that needs to be tested against data obtained scientifically and likely to be embodied in a well-defined theoretical approach. Note as well that not only Stockwell and Bowen's description of Spanish but the great majority of current descriptions of this language seem to refer to Spanish as a monolithic entity, as a one and only variety, i.e. that of educated Castilians, not considering the fact that the regional varieties as well as the stylistic ones do show prosodic difference; recently this trend is changing and there have been some attempts at describing some other varieties notably in American universities and particularly on Latin American varieties, e.g. Kvavik's description of Mexican Spanish

(1980).

In spite of what was said in the paragraph above, a direct quotation from Stockwell and Bowen (1960 : 20) might serve as a concluding remark for this foreword to the analysis between the systems that interest us. They say that

"the rise and fall of the pitch through a phrase is important among the over-riding features of the sound system of Spanish and English"

so as to emphasise once more the fact that the similarities between both systems are great in terms of components. It must be borne in mind, though, that these similarities arise from the fact that Stockwell and Bowen are transferring an analysis of English onto Spanish. In fact, Stockwell and Bowen (1965 : 20) admit that their motivation is pedagogical and argue that, though the possibility of looking at the intonation of Spanish from other angles does exist, they

"retain the more familiar analysis, since it is essentially the one found widely in the texts of descriptive linguistics that teachers are likely to consult".

In other words, their treatment of English and Spanish intonation complies with one of the requirements of Contrastive Analysis that asks for a similar model being applied to both languages; in this particular case, the model applied may well be more suitable for English than it is for Spanish since English is the language it was originally developed for. Stockwell and Bowen do make allowances for this fact, it must be stated, when they write that

" ... it should be noted that a treatment of intonation within the context not simply of phonology but of a total grammar would be quite distinct from any of the alternatives referred to above",

at the same time that they admit that differences existing between various intonational analyses are much more trivial than they appear on the surface.

Once again we must look back into one of the premises of Contrastive Analysis that highlights the importance of finding differences rather than similarities between the systems. We must bear in mind that the differences between the two languages we are interested in are to be found (a) in the distribution of the various components, and (b) in low-level phonetic differences that the transcription is too coarse to capture.

3.2.- THE INTONATION OF ENGLISH : Most analyses of English intonation from either American or British linguists seem to have been prompted by pedagogical considerations; these considerations have been caused by the special international standing achieved by English particularly since the second world war. English became the favoured language for business and trade, politics and international relationships. science and technology, art and education, etc.; there appeared a need for English language teaching specialists and this need prompted the development of

teaching methods and techniques that made the teaching/learning process faster and more successful. Linguistic descriptions have been influenced by these considerations, and intonation descriptions of English have not escaped this general tendency which is evident in studies made by both American and British phoneticians.

3.2.1.- Generalities : As stated before, the intonation of English is one of the systems that has been most thoroughly studied particularly during the second half of the century; for several reasons that we are not going to look into here, two particular varieties of English, i.e. RP, and General American -GA- have been the most widely and most thoroughly described; we will, for this particular study, be taking RP as a point of reference.

The meaning of an English utterance is conveyed through the use of the contrastive segments and also through the use of variations of pitch. In English

"intonation is often the sole bearer of a function which in other languages is performed by adverbs, and solely corroborated by intonation" (Schubiger, 1935).

So, intonation serves a grammatical and a semantic purpose. A.C. Gimson (1980) proposes two main functions for English intonation: *Accentual* , in the sense that pitch changes are the most effective way of rendering a syllable or word more prominent; and *Non-Accentual* , that is intonation alone being used to differentiate between statements and questions. This second function will also serve to indicate emotional attitudes on the part of the speaker since it serves as a vehicle to show our feelings with respect to what we are saying. English, then, makes use of intonation as a signal of grammatical structure, i.e. differentiating between statements and questions, and as a signal of personal attitude.

Approaches to the basic unit of intonation vary: different names and different conceptual status have been used depending on the theory proposed. H. Sweet considered the breath-group as the basic intonation unit; his views are later supported by Lieberman who based his definition on physiological/acoustic grounds stating that breath-groups result from the interaction of the respiratory and laryngeal muscular systems. For Lieberman (1967 : 27) a

"breath-group encompasses all the intonational signals that are acoustically or perceptually equivalent to the archetypal breath-group"

which, according to him, must be coordinated with the segmental phonemes. It is here where the differences among languages reside because, he claims, the normal breath-groups in all languages are similar in the sense that they end with a falling fundamental frequency contour, but they differ in the sense that their normal breath-groups vary and in that they allow different admissible modifications in what is their own normal breath-group. Lieberman's description of the breath-group in British English accounts for an initial tension in the laryngeal muscles which is gradually relaxed during the production of the breath-group; this change in tension plus the action of the subglottal pressure would explain the lowering of the pitch towards the end of each breath-group.

A somewhat different view is given by accounts for which grammatical and semantic considerations are important; this group proposes the sense-group as the structural unit of intonation. Trim (1959) challenges this view stating that "the sense group is a purely semantic concept and simply a misnomer for an intuitively perceived token rhythm-group.

Then, there are the phonetic/phonological accounts for which the basic unit is the tone-unit described as a stretch of utterance which has at least one prominent syllable bearing a major pitch movement, i.e. the nucleus. We will stop here to look at the tone-unit in more detail as there seems to be a generalised consensus as to its form, use, and functions and as, under one name or another, it has been recognised as the minimal unit of intonation analysis.

Known under different names -in principle referring to the same phenomenon- such as "tone-unit", "phonological phrase", "phonemic clause", "tone-group", etc. a tone-unit consists of one obligatory component, the nucleus, and of a number of optional constituents, i.e. the head, the pre-head and the tail, which may occur in combination with each other and the nucleus. Martin (1981 : 81-92) refers to it as a "stretch of speech with one centre of prominence (centre or accent) and defined at its margins by junctures". This is an important aspect to mention as it has been shown that the tone-unit is an important unit in neural encoding as well: There are strong constraints on the occurrence of slips of the tongue across tone-unit boundaries. The tone-unit can be either a complete, short, simple sentence or it can be part of a more complex sentence. For Halliday (1963 : 1-28) the tone-unit, which he calls tone-group, is formed by two elements: the "tonic" and the "pre-tonic" the first being obligatory and the second optional. Crystal describes tone-units as well, though in a somehow more comprehensive way: for him the nucleus is the syllable in a tone-unit which carries maximum prominence, usually due to a major pitch change. It is possible for a tone-unit to have a head which is an optional component represented by a sequence of syllables between the first stressed syllable and the nucleus; there can also be a pre-head which is the number of unstressed syllables at the beginning of a tone-unit; they may precede either the head or the nucleus. The tail, which is considered to be determined

by the pitch contour of the nucleus, is formed by the stressed and unstressed syllables following the nucleus. And according to R. Kingdon (1958), kinetic tones -in which the pitch moves upwards or downwards- are the only ones that may form the nucleus of an intonation group being the nucleus associated with the last fully stressed syllable of the intonation group. For Crystal, who views the nucleus as the bearer of maximum prominence in the tone-unit usually on account of a major pitch change, it is possible for a tone-unit to have a head which is an optional component represented by a sequence of syllables between the first stressed syllable and the nucleus; there can also be a pre-head which is the number of unstressed syllables at the beginning of a tone-unit; they may precede either the head or the nucleus. The tail, which is considered to be determined by the pitch contour of the nucleus, is formed by the stressed and unstressed syllables following the nucleus.

The nucleus is, then, the bearer of the nuclear tone which signals the most prominent movement of the tone-unit. This pitch movement can be simple, complex, or compound. The simple nucleus tone may have a downward movement, Fall, an upward movement, Rise, or it can be characterised by a lack of pitch movement, Level, even though its prominence determined mostly by greater length and loudness qualifies it as a nuclear tone. The complex nuclear tones are characterised by pitch movements first in one direction and then in the other but always affecting or beginning on a single nuclear prominent syllable; they are either Falling/Rising, Rising/Falling, or even in more directions such as Fall-Rise-Fall, Rise-Fall-Rise, etc. The compound nuclear tones show the presence of the maxima of prominence in the same tone-unit. Each of the tone-units, characterised by the use of any of the nuclei mentioned above, have specific uses and functions in English and we will be describing them and stating their uses later on when we make a full description of the intonational system of English.

3.3.2.- The American Contribution : In the American tradition and until the mid 40's, it was common to treat intonation descriptively as composed of segmentable phonemes when the need arose for such a description. Major contributions to the studies of intonation in the United States have been those put forward first by Wells (1945) whose ideas were soon after closely followed by Pike (1945), and later by Trager and Smith (1951). Mostly because of their suitability for teaching purposes, each of their views on intonation have been regarded as highly influential.

The focal point in the American treatment of intonation is the recognition of four pitch levels or pitch phonemes in Pike's terms. Pike considered these four pitch phonemes or levels as the basis for the intonation contours which he defines as "abstracted characteristic sentence melodies" since he recognises that the speakers of any particular language tend to use semi-standardised or formalised pitch sequences in similar ways under similar circumstances.

Pike defends his proposal of a four level system arguing that three would leave many intonation contours aside and that five or six, on the other hand, would leave many contrastive combinations of pitches unused. In Pike's treatment of the intonation of American English, special attention is given to the description and analysis of the intonation contour which he describes as bearing more complexity than merely a rise, a fall, or a fall-rise; he claims each has to be seen in relation to other contours as well as from the viewpoint of their internal structure. For a complete understanding of an intonation contour, he says that

"The size of the interval between beginning and ending points, the height of the beginning point relative to the general pitch level of the sentence, paragraph, conversation, or speaker's norm, the relation to timing, phrasing, stress, and pause ..."

have to be duly accounted for (In Bolinger, 1972 : 60-61).

Pike attributes great importance to the meaning and to the attitude conveyed by intonation contours; in the case of the former, he claims that many intonation contours are explicit in meaning as not many changes in pitch are likely to occur without an accompanying change in meaning; as for the latter, he stresses the tremendous connotative power of the intonation contour which he explains by saying that

"the intonation contours, though fluctuating as the speaker's attitude, are as strong in their implications as the attitudes which they represent; in actual speech the hearer is frequently more interested in the speaker's attitude than in his words" (Ibid)

and he goes on to explain how the imbalance between intonation and word content may be interpreted as sarcasm, irony, etc.

For Pike the two most important features of English intonation are (a) the distribution of its contours over phrases, and (b) the addition of shades of meaning to phrases rather than the giving of lexical meanings to words.

Later on and largely based on Pike's proposals, Trager and Smith (1951) added the terminal junctures to Pike's pitch phonemes as markers of boundaries between intonation contours. More than an addition, these terminal junctures came to substitute Pike's tentative pause and final pause as the end of a given intonation contour. The ultimate development for the four-level proposal was the intonational structure outlined by Trager (1964 : 266-270) where he discusses the possible intonation patterns for American English as containing five pitch positions -the fifth corresponding to any of three contours- though , he claims , no occurrence of all five is known and he does not

believe in the possibility of them all happening together.

Bolinger also made a major contribution to intonation studies when he attacked the four-level approach and proposed pitch configurations rather than pitch levels or pitch phonemes on the basis of English having an accentual system which he believes to behave more or less separately from pitch in signalling attitudes and syntactic divisions. For Bolinger, pitch configuration is more important than pitch range or level as patterns can be shifted from one pitch range to another without becoming unrecognizable. His attack of the system of levels has been later corroborated by some perceptual experiments (Lieberman, 1965) that demonstrated the lack of correspondance between the levels as stated by Wells, Pike, and Trager/Smith and the perception some trained linguists experienced.

Lately, much work has continued being done on intonation in the United States, and several new developments have occurred which show the shift of emphasis from the sentence to discourse, in terms of domain of study as well as an obvious overall reliance on instrumental analyses. It is important to mention here the contributions made by J.M. Bing (1984) who proposes the utilization of a specific intonation contour to account for a special discourse function dealing with emotions, and by J. Pierrehumbert (1987) who, on a different line, proposes a phonological system of underlying representation for English intonation.

Perhaps the most important characteristic of the traditional American treatment of intonation is their view of stress which is seen as an interacting but independent system analysed in terms of scalar differences in degree of loudness.

3.3.3.- The British Contribution : An overview of the specialized literature

evidences the bias of a large number of British studies towards the teaching of English; in fact and not surprisingly, most descriptions produced have been notable for their pedagogical orientation. This has caused criticism at times on the grounds that descriptions of the kind being offered gave rise to analyses which, though thorough in descriptive detail, were not framed in explicit phonetic theories that could account for the intonational facts under consideration.

In the British phonetic tradition, an interest in intonation started as far back as 1775, when J. Steele made a first attempt at transcribing English intonation resorting to a modified musical notation. H. Sweet (1890) later set important bases that have continued being developed till today, e.g. the notion of the breath-group as the basic unit for intonation which has been taken up and developed by Lieberman. During the 20th century, there have been many major contributions highlighted chronologically by the works of Palmer (1924), Armstrong and Ward (1931), Kingdon (1958), Schubiger (1958), O'Connor and Arnold (1961, 1973), and Crystal (1975); an important figure during the century is, of course, D. Jones whose valuable contribution to intonation studies started in 1909 with the publication of his *Intonation Contours*. As we remarked at the beginning of the section, though there has been an evident change in approach from the time of Sweet's description till today, the pedagogical bias in most British analyses is outstanding; this has been possibly caused by the real need for pedagogically oriented descriptions during the first decades of the century when intonation studies were starting to find a place in phonetic analyses and when the growing needs of a shrinking world transformed English into an international language.

A general overview of the British studies on intonation clearly shows two aspects: an analysis can be made considering the tone as the principal unit of intonation, e.g. Kingdon's views, or it can be made considering the tune as the minimal unit of

analysis, e.g. Jones's views. The two, however, are not exclusive of one another: a combined analysis is feasible as detailed by O'Connor and Arnold (1961) and by Halliday (1970).

One important aspect to be mentioned about the British studies on intonation is the relevance given to stress as an interrelated system; in most analyses it is the pitch of the stressed syllables which will largely determine the intonation. In this respect Couper-Kuhlen (1986 : 67), when analysing the British approaches to intonation, notes that

"only the pitch of the stressed syllables is considered relevant for the characterization of intonation patterns. The pitch of unstressed syllables is assumed to be predictable in the majority of cases, based on that of the surrounding stressed syllables."

But stress is, apparently, not only highly efficient for intonation, but it is also an important element in marking prominence; Knowles (1983) points out that

"the most important stressed syllables contrast in pitch with surrounding syllables, or bring a pitch movement about."

Important as it is for intonation, stress seems to have a major role in the analysis of rhythm which characteristics are beyond the scope of this particular work so we will not go into it in any detail.

Thus looking at the main trends that are evidenced when analysing the British studies on intonation, we have the following types:

3.2.3.1. The tone analysis. The tone or tonetic analysis has been basically

developed by Kingdon (1958) who recognises two types of tones, i.e. static and kinetic, the former bearing stress but not pitch movement while the latter bears both features. Kingdon recognises the ample possibilities open to the human speech apparatus to produce as many static tones as the voice range allows, but from a practical viewpoint, proposes the consideration of only two -high and low- as essential for an analysis of intonation. As for the kinetic tones, i.e. those showing pitch movement, he recognises five moving tones determined by six factors: (1) direction or directions of pitch change; bearing a semantic function, it renders a pitch rising, falling, falling-rising, rising-falling, or rising-falling-rising; (2) position on the scale of pitches used by the human voice, i.e. high or low; it accomplishes the function of indicating the feelings of the speaker; (3) range of pitches, normal and extended; (4) intensity, i.e. degree of loudness, breath force used, muscular energy expended; (5) duration of the tone on the syllable, i.e. adding expression as well as emphasis; and (6) variation in the rate of pitch change.

Kingdon summarises the intonation of English as consisting of

"basically a slowly descending series of level tones usually starting at or near the top of the normal voice range and finishing at or near the bottom. The stresses fall on the more important words in an utterance and are interspersed with unstressed syllables that occupy pitches between those occupied by the stressed syllables on either side of them."

Because each of the tones can be produced at either a high or a low level in the voice range, each time he utters one the speaker is faced with an unscapable binary choice that will have to be made for every possible tone including the static ones and those used for emphasis. Kingdon's tonetic notation which seems to rely more on the listener's judgement of the speaker's voice-range than on the listener's identification of an

arbitrary pitch-level has been found to correspond more closely to actual frequency curves than other systems (Lieberman, 1965).

3.2.3.2. The tune analysis : Mainly developed by Jones (1909) and later taken up by Armstrong and Ward (1931), and again influenced by practical purposes, this type of analysis reduces the intonational system of English to two main tunes: Tune I falling and Tune II Rising which will, according to Armstrong and Ward (*ibid*) be enough to account for the melodic phenomena of English. Because of its eminently pedagogical orientation, this analysis does resort to a great degree of generalisation; it is also mostly suitable to describe one variety of English, i.e. Received Pronunciation, since the occurrences of both tunes are exemplified only through instances of RP speech.

This is perhaps one of the greatest shortcomings of the Tune analysis as its transfer to other varieties of English would demand drastic changes; the description of other varieties using the tune analysis can not be done "without loss of descriptive accuracy" (Couper-Kuhlen, 1986 : 71). On the other hand, the most striking characteristic of this analysis is that the main emphasis is placed on the terminal pitch variation thus neglecting all variations that occur inside the tune itself.

The tune analysis has recently re-entered the intonation discussion through the works of Liberman and Sag (1974), Liberman (1978), and Sag and Liberman (1975).

3.2.3.3. The tone-tune analysis: A later British approach to intonation which is, as most others, much influenced by pedagogical considerations is that developed by O'Connor and Arnold (1961, 1973). Based on structuralist assumptions, it can be considered a tone-tune analysis in the sense that it recognises six nuclear tones which

are likely to happen with various degrees of combination in intonation groups, i.e. tunes. A similar analysis is that proposed by Halliday (1970) who recognises three related sub-systems in English intonation: tonality, tonicity, and tone; Halliday claims these three subsystems play different roles in English grammar. For Halliday (*ibid*) the five primary tones, which are capable of further subdivision to show finer distinctions within them, are the ones that give significant intonational contrasts in English.

Recently, Crystal (1969) has taken a somewhat different view on intonation when he bases his description on interacting prosodic features amongst which pitch-direction, pitch-range, loudness, rhythmicality, pause, etc. form the system.

To end this overall view of the British approaches to intonation, special mention should be given to the attention that the intonation in discourse has been receiving in recent years; as we saw in the section on the American contribution, this seems to be the trend in intonational studies nowadays. The emphasis of an analysis based on discourse is, according to Fox (in Gibbon and Richter, 1984 : 120-133), to overcome the limitations of the traditional analysis that was based on isolated tone-groups and on the assignment of discourse meaning in an atomistic way. Fox proposes to look on the intonational features in discourse as seen in their structural context before assigning the patterns specific functions within the structural relationships disregarding any external meanings of an attitudinal kind.

3.3. THE INTONATION OF SPANISH: A survey of the available literature on the subject of Spanish intonation shows that this prosodic system does not appear to have received the same degree of attention as the Spanish segmental system; intonation is an evidently much less developed area than the intonation of English, for instance. It is also evident that much of the information available and the considerations proposed

until fairly recently seem to have been largely arrived at on the bases of subjective, impressionistic observations. It is only in the last few years that there seems to have been a shift in emphasis in studies of Spanish prosody and more research of an experimental and instrumental sort is being carried out. Also noticeable is a bias towards describing the Castilian educated variety of Spanish with very little material on either other Spanish or Latin American varieties.

3.3.1. Generalities : Spanish intonation has traditionally been described in a global rather than in an atomistic way in terms of intonation contours where the end of the contour is the one that bears linguistic significance. In this respect, we could agree that this approach towards the intonation of Spanish resembles the tune analysis of English since in both cases the variations before the nucleus are not described as it is the end of the contour that seems to matter.

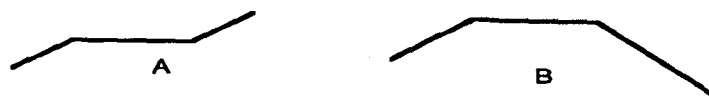
An overview of the literature available takes us back to 1956 when Stockwell, Bowen and Silva-Fuenzalida published their *Spanish Juncture and Intonation* which was to become the theoretical basis for the series of contrastive/pedagogical studies on Spanish/English developed in the early 60's; the motivation behind the studies was pedagogical and the approach used was structural, but the results obtained from its application were not totally satisfactory.

Their study reflects the view of American phoneticians with respect to Spanish intonation; they recognise and describe the elements that are present in all Spanish utterances and which occur, or are linguistically arranged, in a kind of hierarchical order. Stockwell et al propose the following inventory for the prosodic system of the Spanish language: (1) **one terminal open (plus) juncture**, which is a segment with no physical reality beyond a distributional one; (2) **three terminal junctures**,

which are described as transition phenomena identified as the places where pauses are likely to occur and whose main effect is that of retardation of the utterance; the retardation referred to is manifested by a drawling of a vowel or by any of the following: a drop in pitch level thus causing a retardation on the tempo with a terminal fall; an abrupt pitch rise accompanied by cessation of phonation thus causing retardation of the tempo with a terminal rise; and by a cessation of phonation hence a retardation in tempo not accompanied by any change in pitch movement; thus the three terminal junctures in Spanish are Fall, Rise, or Level; (3) **three pitches**, which in the case of Spanish are described in terms of levels as low, mid and high ; and (4) **three stresses**, which in Spanish are usually described in relation to other elements already described; in this language, the strong, medial and weak stresses can be described either phonetically or phonologically though in the first case it is claimed that yet another degree of stress can be found.

In a manner similar to the structuralist treatment of American English, T. Navarro Tomas (1974) and others after him (Martínez Celdrán, 1984; Canellada y Madsen, 1987) claim that Spanish intonation is to be described in terms of three different significant levels at the end of an intonation contour which are manifested in five inflexions: "**cadencia**", a low fall (Terminación grave) which expresses absolute finality; "**anticadencia**", which constitutes the end of a subordinate clause, and is a high rise ; "**semicadencia**", which is a fall but less acute than the 'cadencia', and expresses non-finality, series of elements, uncertainty; "**semianticadencia**", which is a rise, but less high than that of the 'anticadencia', reflecting oppositions and contrasts of a secondary kind; and "**level**", which ends at the same level as the body of the group, reflecting the interruption of an idea. He thus distinguishes five different significant '**tonemas**' -pitch shapes plus final musical pitch- that would account for the entire Spanish intonational system. For T. Navarro Tomas, the intonation of

Spanish can be reduced to two basic patterns:



Quilis (1981), on the other hand, has later suggested that only three inflexions are necessary to account for the intonational phenomena of Spanish; notice as well that he even thinks that only two inflexions -rise and fall- would be enough to describe the Spanish intonational system, as the level tone is considered by him as an allotone of the fall. The results of this research, as we shall see in Chapter 6, seem to reflect the feasibility of Quilis' proposal. Notice that none of the accounts referred to so far make any provisions to account for details of internal variations of pitch inside the 'phonic group'.

Navarro Tomas regards the melodic unit as the "shortest portion of speech with a sense of its own and with a definite musical form" (1968 : 61) which can be measured, as verses are, by the number of syllables and which coincides with the phonic group; the latter he has referred to as that part of the discourse that occurs between two pauses. He claims that the grouping of words into melodic units is done according to the particular rhythmic tradition of the language and that there is an evident difference between the length of melodic units in ordinary conversation -which favours short units- and text reading -which shows longer units. The results obtained from the analysis of the corpus of spoken Spanish certainly show that this is the case for Spanish and that stylistic variation is a determinant in the length of melodic units.

The recurrence of the patterns of the elements described above forms the intonation of Spanish of which the main units can be considered to be the phonic group; in this

definition there is agreement between T. Navarro Tomas and Quilis and Fernandez as that "portion of discourse between two pauses". The importance of the phonic group lies in the fact that the tonal behaviour of each group provides the levels that are characteristic of intonation.

In Spanish, then, the phonic group or 'tonema' including the phonemes of juncture, pitch and stress is the basic element of intonation whose main function is both grammatical and attitudinal and whose main forms are represented by the Falling 'tonema', the Rising 'tonema', and the Level 'tonema'.

CONCLUSIONS : The overview of the intonational systems of English and Spanish prompts certain conclusions:

- 1.- The evident imbalance in both scope and approaches between the existing analyses of the English and Spanish intonational systems, makes it imperative to devise a unified descriptive model that accounts for the contrastive features of both languages.
- 2.- Though some analyses of the intonational phenomena of English have been based on natural language, very little has been done in this respect for Spanish whose descriptions are mostly based on reading texts and on the analysis of literary texts and dictations.
- 3.- The available descriptions of the intonational systems of both Spanish and English show the influence exerted by (1) **pedagogical considerations**, which have prompted several descriptions mostly framed within the principles of Contrastive Analysis, and (2) **text-based descriptions**, which seem to be much favoured as opposed to corpus-based descriptions.

PART TWO :

CORPUS CONSTRUCTION AND ANALYSIS

CHAPTER FOUR

THE IBM/LANCASTER CORPUS AND THE DESIGN OF A SPANISH EQUIVALENT

OVERVIEW: Part II of this thesis is to be entirely concerned with the various aspects involved in the construction of spoken language corpora . For that purpose we will cover three main areas:

- 1.- **Corpus construction** : first, we will look into the general technicalities that need to be taken into consideration in order to build up any corpus; special attention is to be given to the ways used to construct language corpora so far.
- 2.- **The IBM/Lancaster Corpus** : then we will look into the way in which one particular corpus -the IBM/Lancaster Corpus of Spoken English- was constructed; the objectives, methodology used and a description of the different versions of the corpus are to be discussed.
- 3.- **The construction of a Spanish equivalent** : the next stage in this chapter is the description of the processes involved in the construction of this corpus of spoken Spanish, the matching processes that were carried out in order to make it comparable with the SEC Corpus, and the elaboration of a model that would enable the contrastive

study of both systems.

4.1.- CORPUS CONSTRUCTION - GENERALITIES : As man and society change so does language; as man and science advance so do the methods of studying language; as man and technology progress so do the techniques to analyse language. There is a noticeable difference between descriptive studies and those based on instruments with each category having specific aims; while at some point in history it was necessary to produce descriptions for the man of letters and at another it was necessary to provide for the necessities of a growing population who wanted to learn another language, the time came when man found it increasingly necessary to think of ways to teach machines how to analyse language. We are now in the time of the computer and a growing need has been felt for studies on artificial intelligence, studies that are primarily meant to teach computers "how to think and 'behave' (in certain respects) like human beings" (Leech, 1987 : 2). Where else, but in language, could artificial intelligence be better tested tested or applied? But linguistics alone could not meet the challenge; contributions from other fields were needed so a new interdisciplinary field -*computational linguistics*- developed. The methods of computational linguistics, at present, can be divided in two main groups: those mostly applied by artificial intelligence researchers, and those currently becoming applied by automatic language analysts.

Artificial intelligence favours an inference-based approach which makes use of methods that

"assume that computers, in order to process natural language, must be able to draw on an extensive resource of knowledge about the world to which the natural language makes reference, and must also have the ability to reason, i.e. to draw inferences on the basis of that knowledge" (Leech, 1987 : 2).

This approach has come under the criticism of some scholars, Sampson (1987) amongst others, who find it unrealistic in the sense that, because it is based on inflexible rules where real-life language is given no attention, it lacks authenticity. The approach favoured by the other group of computational linguists, is corpus-based, and it assumes that

"if we analyse quantitatively a sufficiently large amount of language data, we will be able to compensate for the computer's lack of sophisticated knowledge and powers of inference, at least to a considerable extent. ... through probabilistic predictions, it (the corpus-based approach) is able to deal with any kind of English language text which is presented to it: it is eminently robust. The probabilistic system makes the best 'guess' available to it, based on textual material that has been analysed in the past." (Leech, 1987 : 3)

For Sampson (in Garside, Leech and Sampson, 1987 : 16) the most outstanding features of this approach are:

" (i) analytic techniques which depend on statistical properties of language structure rather than on absolute logical rules; and (ii) a focus on authentic data drawn from unrestricted domains of discourse rather than on invented examples."

This last point has been a sore point in linguistic analyses for a long time ; in fact, resorting to ready-made samples of language has stopped being satisfactory for many linguists. Quirk (1960), for instance, already expounded on the needs for real language corpora on the grounds that samples of natural language gathered together in one corpus could be used in linguistic studies of different kinds be they grammatical, semantic, phonetic, etc.

4.1.1. The Brown and the Lob Corpora : The claim to fame of W.N. Francis and H. Kucera (1964) is to have produced the first well-known machine-readable corpus at a time when computer technology was relatively primitive and the advance was not as rapid as it is today. What they produced, known as the *Brown Corpus* but officially bearing the name of Brown University Standard Corpus of Present-day American English, became the source from which much useful information for many studies was extracted; scholars in the fields of linguistics, psychology, education, philosophy, etc. have profited from the material of this corpus.

In England, work on the building of a similar corpus started in 1970 at the University of Lancaster. The idea was to compile samples of British English to match those of the American one and the result was the construction of what is currently known as the LOB, i.e. Lancaster, Oslo, Bergen Corpus. Finished in 1978, the LOB Corpus was organized so as to match as closely as possible both the length and the content of the Brown Corpus. Both the Brown and the LOB Corpora are a little over a million words long each, and their major contribution to linguistic studies is that

"both sources of data, rather than concentrating on limited types of texts to be used for specific purposes, aim at a general representation of text types for use in research on a broad range of aspects of the language." (S. Johansson, 1978 : 1)

The main characteristics of the LOB Corpus -we are particularly interested in this piece of work as it is used in part of the investigation we will deal with presently- are the following, as summarised from the "Manual of Information" produced by S. Johansson et al (ibid):

a) Its aim is to assemble a British English equivalent to the Brown University Corpus

of American English.

- b) It contains 500 printed texts of about 2.000 words each or about 1 million words in all.
- c) All texts are chosen from publications made in 1961.
- d) The texts are organized in twelve different categories corresponding as closely as possible to those in the Brown Corpus.
- e) The main coding key consists of alphanumeric characters that represent themselves plus a set of characters representing themselves except when preceded by * in which case they mean something different.
- f) The material is available on magnetic tape.

The Brown and LOB corpora are not the only well-known computer corpora for the English language: the London-Lund Corpus that consists of texts taken from The Survey of English Usage (Svartvik and Quirk, 1980) contains around 435.000 words; the Leuven Drama Corpus that consists of about a million words of English dramatic texts; the Birmingham Collection of English Text containing more than 20 million words; and the Oxford Text Archive which contains a whole library of texts of various languages are the best-known British corpora. In America the corpora have reached a far larger scale as the corpus being used for speech recognition at IBM's Thomas J. Watson Research Centre in New York which is reported to contain 60 million words, and the corpus in use by the Mead Data Corporation which is said to have a text bank of 5 billion words. Compared with these figures, the scope of the Brown and the LOB Corpora seems minute, but then there is the argument of the aims of each corpus. G. Leech (1987 : 6) argues that

"the concept of a finite 'standard' corpus, such as the Brown Corpus and the LOB Corpus were designed to be, is already out of date. As John Sinclair (Compiler of the Birmingham Collection) points out (Sinclair, 1982), the problem of

data-capture, for corpus-based research, is becoming a question of how to select, from the vast quantities of machine-readable text in existence, the right sample for a particular purpose."

So we reach again the main purpose for the construction of a Corpus: its linguistic usefulness in the widest sense since the text is there for any particular purpose the linguist researcher wants it.

We are particularly interested in the steps that should be taken for the building up of a corpus that will be specifically collected with the purpose of analysing prosodic information in general and intonation in particular. With that purpose, we will now turn to the investigation carried out at Lancaster University which resulted in the construction of the SEC Corpus. To do so grammatical tagging was applied to the problem of intonation assignment thus bringing together two formerly independent areas of research: computational linguistics and phonetics.

4.2. THE LANCASTER/ IBM CORPUS : The construction of a corpus of spoken English is a task that, no doubt, makes a tremendous contribution to the linguistic studies of the language. In the particular case of the corpus of spoken English as devised by the team of professionals from Lancaster University and IBM was particularly interesting for the purpose of this investigation since it served as the framework on which the model to analyse the intonational system of Spanish was to be based.

4.2.1. The construction of SEC : The main aim of the project that resulted in SEC, was

"to take a conventional written text as input, and convert it automatically into a detailed phonetic transcription, including intonation marking. This transcription is intended to be used as input to a speech synthesizer to produce high quality speech with natural-sounding rhythm and intonation." (Knowles, 1987 :)

The project started in 1984, and it collected and analysed data over a three-year year period with great importance being given to both the use of natural language input and to the production of realistic output. With this purpose all texts used were written English that conformed to the normal orthographic conventions; since expansion of digits and contractions as well as recognition of compounds and lists are a necessity in text processing no previous changes were effected in the normal text. In short the objectives of the project were twofold: "(1) the collection of a suitable corpus of contemporary spoken English to provide models; (2) the development of a set of rules for intonation assignment." (Knowles, 1987 in Garside, Leech and Sampson, 1987 : 141)

Why was it felt necessary to build up a corpus specifically designed for the analysis of intonation? G. Knowles (1987, in Garside, Leech and Sampson, 1987 : 140), co-author of the corpus, bases his reasons on the then current state of intonation studies which, he states, followed one of two approaches: introspection and the analysis of natural data. He is not happy with the pre-eminence given to the use of the introspection approach because (1) he feels that the intuitive feelings of linguists do not necessarily mirror speech accurately; (2) moreover, he claims that since the object analysed are highly predictable sentences that the linguists themselves have invented the end result is some "theories about the intonation of an invented language closely related to English, but which is not English itself." (ib.); (3) furthermore, the invented examples do not reflect real language phenomena as they have been invented to show

'interesting' intonation patterns that are not likely to happen often in real language situations; so the real-language phenomena have not been dealt with properly, Knowles concludes. Because of all these shortcomings in the introspection approach Knowles stresses that "a study based on invented data leads to a common-sense description consistent with what one might intuitively expect to find in the intonation system. The study of real texts reveals patterns which one is unlikely to discover by introspection, and indeed some which run counter to common sense." (ib)

Nevertheless and in spite of all the negative aspects that he points out concerning introspection, Knowles does find some good points about it as well; for example, he says that individual rules and patterns can be isolated thus making it possible for linguists to invent examples to illustrate them. In fact, introspection in itself is not rejected but the data commonly used is labelled unacceptable. What is more, he says that "given natural data, introspection is the only practical method of separating our interacting patterns." (ib) Thus he sees introspection as complementary to the use of natural data: he accepts the validity and usefulness of introspection as long as it is applied to real data and not to the introspection of other linguists.

Considering all the points made before, it was strongly felt that a corpus of real English had to be built. To do so, Knowles feels that it is essential to create a corpus of appropriate texts which, in this particular case, should be composed of samples of contemporary English in a large variety of different styles but observing certain general restrictions: (1) **quality of recording**; it must be made under studio or near-studio conditions to ensure its suitability to be analysed instrumentally, e.g. to extract F0 traces from the acoustic signal ; (2) **quality of text**; prepared monologues read by skilled speakers are favoured against conversational speech on the grounds of the former's greater suitability for synthetic speech; (3) **accent and dialect**; only text in

standard British English spoken with Received Pronunciation are to be considered as non-standard dialects usually present important sociolinguistic variables in intonation.

So bearing in mind all the aims that needed to be achieved and the approaches that were likely to be used, the restrictions that had to be borne in mind, work on the construction of the Machine-Readable Corpus of Spoken English began at Lancaster University in September 1984 with the collaboration of the Speech research Group at IBM UK Scientific Centre. Let us examine SEC in detail since it served as the example for the work undertaken for this doctoral thesis.

Originally targetted to be 100.000 words long, SEC is a collection of machine-readable samples that consists of 52.637 words of contemporary spoken British English. Aimed primarily to serve as a database for analysis and for testing the intonation assignment programs, SEC exists in five main forms, hence the decrease in length as the production of each version was extremely time-consuming:

1.- SPOKEN RECORDING was produced mainly by IBM UK Scientific Centre using high-quality equipment and tapes suitable for instrumental analysis. The total duration of the recording is 339 minutes 18 seconds.

2.- UNPUNCTUATED TRANSCRIPTION was made using the spoken recordings which text was typed directly onto the computer. Standard orthographic conventions were kept but, to avoid circularity, no punctuations were marked.

3.- PUNCTUATED TRANSCRIPTION was generated from the unpunctuated transcription. Volunteer punctuators, unrelated with the project, were given a text and asked to insert punctuation without listening to the recorded text. This version is used

as input to the intonation assignment program.

4.- PROSODIC TRANSCRIPTION as version 3, was generated from the unpunctuated transcription but independently. It was made using both the unpunctuated text as well as the audio tapes. A set of 14 characters was used to represent prosodic features in the text; they were a modified version of O'Connor and Arnold's (1963) notation. The transcription was done by two phoneticians working on different texts, or on different parts of the same text; in each case there was a short section which was transcribed by both phoneticians.

5.- TAGGED VERSION; it was produced independently using the CLAWS 1 word-tagging system; using the orthographic text as input, it is meant to allow for an analysis of the influence of syntax on prosody. "CLAWS (Constituent-Likelihood Automatic Word-Tagging System) 1 is a system developed at the Universities of Lancaster, Oslo, and Bergen for tagging English-language texts: that is, for assigning to each word in a text an unambiguous indication of the grammatical class to which this word belongs in the text" (Garside, 1987 : 30). A later, modified version has been developed since then under the name of CLAWS 2.

The five different versions were produced so that they could be of assistance to those researching in the fields of speech synthesis and of speech recognition, and they have already been found useful for teaching purposes in the phonetics area at the University of Lancaster.

SEC is composed of 53 texts, the majority of which were obtained from the BBC and, following the conventions used in the LOB Corpus Project, are divided in 11 categories labelled according to topic in the following manner:

<u>CATEGORY</u>	<u>No WORDS</u>	<u>%</u>	<u>TIME</u>
<u>A COMMENTARY</u> ; consisting of 12 reports of world events, the texts are more informal than those in Category B.	9066	17	64:30
<u>B NEWS BROADCAST</u> ; consisting of 4 news reports of current events in Britain and abroad, the style is more formal than that in A.	5235	10	29:12
<u>C LECTURE TYPE I</u> ; it consists of one text aimed at a general audience.	4471	8	30:00
<u>D LECTURE TYPE II</u> ; aimed at restricted audiences it consists of three lectures designed to be used as part of an Open University Course.	7451	14	57:00
<u>E RELIGIOUS BROADCAST</u> ; highly formal, the text contains liturgy.	1503	3	11:18
<u>F MAGAZINE-STYLE REPORTING</u> ; in-depth reporting of financial news, it consists of four texts.	4710	9	25:30
<u>G FICTION</u> ; consisting of five texts, this category contains stories aimed at children and at adults.	7299	14	46:25
<u>H POETRY</u> ; this category consists of five readings in a highly formal style.	1292	2	9:00
<u>I DIALOGUE</u> ; consisting of six texts of varying degrees of formality, this category			

includes dialogues on different topics.	6826	13	37:28
<u>K PROPAGANDA</u> ; it comprises two texts on charity appeals.	14:32	3	8:41
<u>M MISCELLANEOUS</u> ; it consists of nine texts on different topics.	3352	6	20:14

The last column of the figure above shows the total duration per category though it does not say much about each sample. The total duration of the whole corpus was of 339 minutes 18 seconds, but each individual text lasted an average of 6 minutes with some of them lasting considerably more and some considerably less. The reason given for this inequality in the length of each text is the need to have complete sections of speech so as to safeguard the naturalness of each sample.

The texts themselves covered an ample range of subjects and were divided, accordingly, in the categories already mentioned. Special mention should be given to the weight each category held in the corpus as there is an evident difference among them. Fairly informal speech such as that sampled in the 12 different texts on Commentary grouped in Category A, for instance, was given priority forming 17% of the Corpus; on the contrary, highly stylised samples of speech such as that in Category E which contained two religious broadcasts, and Category H which was formed by the reading of 5 poems, only covered a small 5% of the whole Corpus between them thus reflecting the little weight formal speech has in a Corpus of the kind of SEC. Collected in a period of almost three years, the texts were recorded in November 1984; November and December 1985; January, November, and December 1986; and January and March 1987.

The speakers were chosen on the basis of their accent: they had to speak RP or a variety close to it; speakers with strong definable regional accents were not included. This deliberate choice of one particular variety was made on the basis of the sociolinguistic connotations attached to strongly definable regional accents as well as to the ready accessibility in understanding attached to the chosen RP. Particularly interesting in the choice of speakers is the evident predominance of male speakers : only 30% of the corpus contained female speakers ; this is due -according to the authors- to the character of the recorded texts and to their origin as in certain programs like News and Commentary, the BBC still favours males.

4.3. THE DESIGN OF AN EQUIVALENT CORPUS OF SPANISH : The building up of a corpus of spoken language entails, as we saw earlier, a series of decisions that need to be made particularly if this corpus is to be used as a database for a comparative study between two systems. In the case of this corpus, the main aims of the research required a very specific set of samples that could be matched to the IBM/Lancaster Corpus, but that could also provide a type of language that is not readily available in other corpora of Spanish i.e. spontaneous speech.

4.3.1. The Building of the Spanish Corpus : The design of a Corpus of spoken Spanish equivalent to the IBM/Lancaster Corpus of Spoken English meant the deciding on a series of factors that would, inevitably have significant long-term effects on the research. The factors that were taken into consideration were:

a.- Equal number of female and male informants. In order to avoid having one of the sexes majoritarily represented in the samples, four female native speakers of Spanish and three male native speakers of Spanish were chosen as informants. Weighing heavily on this decision was the purpose of making of this corpus a source of original

material for further linguistic research, and providing samples of female speech as well as male speech seemed important to us for future research.

b.- Known level of educational and cultural background in all informants. For consistency, all informants whose speech is presented in this study are professionals in Spain with at least five years of University studies.

c.- Similar age groups in the informants. In order to ensure the use of a common language from the point of view of lexicon and semantics, the chosen informants were all in their late twenties or early thirties.

d.- Known geographical origin of informants so as to be able to separate different varieties of Spanish. This Corpus intends to be non standardised in terms of variety of language used so no particular region was sought to be especially represented; contrariwise, those informants known to originate from different regions of Spain were preferred.

e.- Different styles of speech that ranged from the very informal (of the kind used when talking with a friend) to very formal such as the one used when reading poetry. For the sake of comprehensiveness of styles, different samples were included with special emphasis on spontaneous, unscripted speech.

f.- In the chosen TV excerpts the various aspects outlined above were considered. We attempted to include samples of speech covering the majority of situations likely to be discussed on a TV programme including as well a special report *in situ* of a remote part of the world.

4.3.2. The informants for the Spanish corpus : In total there were seven native speakers of Spanish who recorded in the studio of the department of Linguistics and Phonetics at Leeds University.

Lourdes Unzueta Zamalloa, 30 years old, born in Durango, Bizkaia, Spain; medical doctor; reading for an M.A. degree in Community Medicine at Leeds University; she speaks Spanish, Euskera, English, and French.

Alicia Fernández, 27 years old; born in Avilés, Asturias, Spain; graduate in English philology; 'lectora' in Spanish in the department of Spanish and Portuguese at Leeds University; she speaks Spanish and English.

Pilar Miguel González, 26 years old; born in Villadiego, Burgos, Spain; student of English philology in Madrid and at present language assistant for several high schools in Leeds; she speaks Spanish, English and Czech.

Amaia Mendikoetxea Pelayo, 25 years old; born in Valladolid, Castilla, Spain; graduate in English philology, 'lectora' in Spanish in the department of Spanish and Portuguese at Leeds University and reading for an M.A. degree in Linguistics at York University; she speaks Spanish English and French.

Josep Figueras y Marimón, 29 years old; born in Mediñá, Girona, Spain; medical doctor; reading for an M.A. degree in Community Medicine at Leeds University; he speaks Spanish, Catalan, and English.

Carlos Iribarren Guerrero, 27 years old; born in Madrid, Spain; medical doctor; reading for an M.A. degree in Community Medicine at Leeds University; he speaks Spanish and English.

Ricardo Ramos Montero, 29 years old; born in Puente Almué, León, Spain; electronic engineer; reading for a Ph.D. degree in Information Processes at Leeds University; he speaks Spanish and English.

4.3.3. The instruments and materials for the analysis of the Spanish Corpus : The spontaneous speech material which makes up 36% of the total of the corpus was recorded in the studio of the department of Linguistics University using the available equipment, i.e. reel to reel recorder, cassette recorder, video recorder; laryngograph, storage oscilloscope, mingograph and fundamental frequency meter; computer hardware Masscomp MC5500 with computer software Audlab.

4.3.4. The Corpus of Spoken Spanish : The Corpus of spoken Spanish contains 25,520 words appearing in 45 texts grouped in fifteen different categories. Therefore, each text has been assigned to a general category represented by a capital letter. The position of the text in the corpus is shown by the number immediately after the category. The letter after this number shows the sex of the speaker. After this information, the initial of the speaker in Categories A,B,C,D, E and F is given; the rest of the categories show whether the style of speech was reading (R) or reporting (P). In those cases where there is more than one speaker belonging to each group in a given category, an additional number has been given to identify this second speaker.

Apart from the fifteen general categories in the corpus there is one category -the very first to appear- which contains 18 chosen utterances in Spanish and 18 chosen utterances in English; these utterances have been taken from the various pieces of spoken material containing spontaneous speech in an attempt to provide some evidence about the possible parallels between the two systems; these thirty-six samples form the material used to evaluate the reliability of the transcription of the corpus as it relates the auditory and the acoustic results obtained.

4.3.4.1. The Categories of the Corpus: The following is a tabular description of the corpus of Spoken Spanish:

Category X	Spontaneous Speech Selection
Category A	Spontaneous Speech- Dialogue (Spanish speakers)
Category B	Spontaneous Speech- Autobiography (Spanish speakers)
Category C	Spontaneous Speech- Anecdote (Spanish Speakers)
Category D	Poetry Reading (Spanish speaking informants)
Category E	Prose Reading (Spanish Speaking informants)
Category F	Fiction Reading (Spanish speaking informants)

Category G	TV Report
Category H	TV News Headlines
Category I	TV News on Home affairs
Category J	TV News on Political Scandal
Category K	TV News on Weather conditions and Forecast
Category L	TV News on Tourism
Category M	TV News on Sports
Category N	TV News on International affairs
Category O	TV Miscellaneous News

From categories A to F, the speech was collected in the Studio of the Phonetics Laboratory of the Department of Linguistics and Phonetics at Leeds University and the samples were provided by the seven Spanish speaking informants described in the preceding section.

From Category G to O, the material was taken from recordings made from four TV programmes broadcast on different places of Spain in the month of August, 1988.

4.3.4.2. Breaking into Categories. Below is a general description of the contents of each category.

CATEGORY X: Spontaneous Speech Random Selection.

X1	Spanish native speakers
X1F	Spanish female speakers
X1FL	Lourdes Unzueta Zamalloa
X1FP	Pilar Miguel González
X1FA	Alicia Fernández

X1M Spanish male speakers
 X1MJ Josep Figueras y Marimón
 X1MC Carlos Iribarren Guerrero
 X1MR Ricardo Ramos Montero

X2 English native speakers.

X2F English female speakers
 X2FH Helen Bromley
 X2FK Karen Wilde
 X2FX Susan White

X2M English speaking males
 X2MJ John Morley
 X2MP Peter Jones
 X2MX Alan Turner

In this category the style of speech is spontaneous and the speakers are talking to each other in a normal conversation. Exerpts have been edited from the whole texts making sure that each of the twelve informants is represented with the same number of utterances; care was taken to choose sentences that would grammatically and semantically be reasonably equivalent in English and in Spanish.

CATEGORY A : Spontaneous Speech Dialogue.

A0 First pair of Spanish Speakers
 A0FL Spanish speaking female
 A0MJ Spanish speaking male

A1 Second pair of Spanish speakers
 A1FA Spanish speaking female
 A1MC Spanish speaking male

- A2 Third pair of Spanish speakers
- A2FP Spanish speaking female
- A2MR Spanish speaking male

In this category the style of speech is spontaneous and unscripted. The speakers were asked to describe a picture which, apart from seven differences, was otherwise similar. The informants were placed in two adjacent rooms; they could not see each other but could hear each other through headphones. The instructions they received were to try to discover, through description, the seven differences.

CATEGORY B : Spontaneous Speech - Autobiography.

- B0 Spanish speaking females
 - BOFL Lourdes Unzueta Zamalloa
 - BOFP Pilar Miguel González
 - BOFA Amaia Mendokoetxea Pelayo
- B1 Spanish speaking males
 - B1MJ Josep Figueras y Marimón
 - B1MC Carlos Iribarren Guerrero
 - B1MR Ricardo Ramos Montero

The style of spontaneous speech collected in this section is more formal than in Category A; the informants were asked to produce an autobiography in an unscripted manner.

CATEGORY C : Spontaneous Speech - Anecdote.

- C0 Spanish speaking females
 - COFL Lourdes Unzueta Zamalloa
 - COFP Pilar Miguel González
 - COFA Amaia Mendikoetxea Pelayo

- C1 Spanish speaking males
 - C1FJ Josep Figueras y Marimón
 - C1MC Carlos Iribarren Guerrero
 - C1MR Ricardo Ramos Montero

The style of speech in this category is more informal than that in Category B, though less informal than that in Category A. The informants were given instructions so as what to deal with and were also given a limited time. They were asked to describe something they particularly remembered of past experiences.

CATEGORY D : Poetry Reading.

- D0 Spanish speaking females
 - D0FL Lourdes Unzueta Zamalloa
 - D0FP Pilar Miguel González
 - D0FA Amaia Mendikoetxea Pelayo
- D1 Spanish speaking males
 - D1MJ Josep Figueras y Marimón
 - D1MC Carlos Iribarren Guerrero
 - D1MR Ricardo Ramos Montero

The speech collected for this category is highly formal; the material is scripted. It is a poem by the Spanish poet Antonio Machado called "Noche de Verano". The poem was read by the six Spanish informants.

CATEGORY E: Descriptive Prose Reading.

- E0 Spanish speaking females
 - EOFL Lourdes Unzueta Zamalloa
 - EOFP Pilar Miguel González
 - EOFA Amaia Mendikoetxea Pelayo

- E1 Spanish speaking males
 - E1MJ Josep Figueras y Marimón
 - E1MC Carlos Iribarren Guerrero
 - E1MR Ricardo Ramos Montero

In this section the informants were asked to read a descriptive passage about Arequipa, in Perú. The passage is called "El Duro Inicio" and it refers to the literary beginnings of the writer Mario Vargas Llosa. Scripted material.

CATEGORY F : Narrative Prose Reading

- F0 Spanish speaking females
 - F0FL Lourdes Unzueta Zamalloa
 - F0FP Pilar Miguel González
 - F0FA Amaia Mendikoetxea Pelayo
- F1 Spanish speaking males
 - F1MJ Josep Figueras y Marimón
 - F1MC Carlos Iribarren Guerrero
 - F1MR Ricardo Ramos Montero

This scripted material recorded by the six Spanish speaking informants contained the beginning of the novel "Cien Años de Soledad" by ^{GABRIEL GARCÍA MÁRQUEZ} ~~Mario Vargas Llosa~~.

CATEGORY G : TV report

G1MP Spanish speaking male reporter

In this category the type of speech analysed is spontaneous as the report was made *in situ* by a team of reporters. It was made in Ladakh and is highly descriptive.

CATEGORY H : TV News Headlines.

- H1** Telediario
 - H1FR** Female Newsreader
 - H1MR** Male Newsreader

CATEGORY I : TV News - Internal Affairs

- I1** Students' Exchange. (Telediario, August 8, 1988)
 - I1MR** Male newsreader
 - I1FP** Female Reporter
 - I1MS** Male interviewed
- I2** Train Accident. (Telediario, August 9, 1988)
 - I2MR1** Male newsreader
 - I2MR2** Male newsreader
 - I2MP** Male reporter
 - I2MS** Male interviewed
 - I2MR1** Male newsreader
 - I2MR2** Male newsreader
- I3** Traffic conditions. (Telenorte, August 8, 1988)
 - I3MR1** Male newsreader
 - I3MP** Male reporter
 - I3MR2** Male newsreader
- I4** Transport. (Telediario, August 8, 1988)
 - I4MR1** Male newsreader
 - I4FP** Female reporter
 - I4MR2** Male newsreader
- I5** Drug Smuggling. (Telediario, August 9, 1988)
 - I5MR** Male newsreader
 - I5FP** Female reporter
- I6** Drugs in Gaols (Telenorte, August 8, 1988)

I6FR Female newsreader
 I6FP Female reporter
 I6MS Male interviewed

I7 Personality Kidnapped. (Telenorte, August 8, 1988)

I7MR Male newsreader
 I7FP Female Reporter
 I7FS Female interviewed

I8 Radio Station. (Telenorte, August 8, 1988)

I8MR Male newsreader
 I8FP Female Reporter

CATEGORY J : Polilital Scandal.

J1 Agents sent to Prison. (Telenorte, August 9, 1988)

J1MR Male newsreader
 J1FP Female reporter

J2 Agents sued (Telediario, August 9, 1988)

J2MR Male Newsreader
 J2FP Female reporter
 J2FR Female newsreader
 J2MS Male interviewed
 J2FS Female interviewed

CATEGORY K : Weather Conditions and Forecast.

K1 Weather Forecast (Telediario, August 9, 1988)

K1FR Female newsreader
 K1FP Female reporter

K2 Weather Forecast. (Telenorte, August 8, 1988)

K2FR Female newsreader

CATEGORY L : Tourism.

- L1 Tourism in the North.(Telenorte, August 8, 1988)
 - L1MR Male newsreader
 - L1FP Female Reporter

- L2 Tourism in the South.(Telediario, August 9, 1988)
 - L2MR Male newsreader
 - L2FP1 Female reporter
 - L2MP1 Male reporter
 - L2MS Male interviewed
 - L2FP2 Female reporter
 - L2MP2 Male reporter

CATEGORY M : News on Sports

- M1 Football (Telediario August 8, 1988)
 - M1MR1 Male newsreader
 - M1MP Male reporter
 - M1MR2 Male newsreader

- M2 Handball (Telediario, August 8, 1988)
 - M2FP Female reporter

- M3 Bullfighting. (Telediario, August 8, 1988)
 - M3MR Male newsreader
 - M3FP Female reporter

- M4 Sailing. (Telediario, August 9, 1988)
 - M4MR Male newsreader
 - M4MP Male reporter

- M5 Nautics. (48 Horas, August 9, 1988)
 - M5FP Female reporter
 - M5MP Male reporter

CATEGORY N : International News.

- N1 Youth released. (Telediario, August 9, 1988)
N1MR Male newsreader
N1MP Male reporter
- N2 Airbus shot down.(Telediario, August 9, 1988)
N2FR Female newsreader
N2MP Male reporter
- N3 Base Closed. (Telediario, August 8, 1988)
N3FR Female newsreader
- N4 Death Penalty.(Telediario, August 8, 1988)
N4FR Female newsreader
N4MP Male reporter
- N5 Tragedy in mine. (Telediario, August 9, 1988)
N5FR Female newsreader
N5FP Female reporter
- N6 Cemetery discovery.(Telediario, August 9, 1988)
N6FR Female newsreader
N6MR Male reporter

CATEGORY O : Miscellaneous News.

- O1 Pop Concert. (Telediario, August 8, 1988)
O1MR Male newsreader
O1FP Female reporter
- O2 Pop concert. (Telediario August 9, 1988)
O2MR Male newsreader
O2MP Male reporter

- O3 Art (48 Horas, August 9, 1988)
 - O3FR Female newsreader
 - O3FP Female reporter

- O4 Business. (Telenorte, August 8, 1988)
 - O4MR Male newsreader
 - O4MP Male reporter

- O5 Lottery. (Telediario, August 9, 1988)
 - O5FR Female newsreader

- O6 Horoscope. (48 Horas, August 9, 1988)
 - O6FP Female reporter
 - O6FR Female newsreader.

As previously stated, the categories of this corpus of spoken Spanish are not finite; other aspects can be given consideration so as to be introduced in the Corpus. For example, radio programmes as well as TV programmes; the speech of children as well as that of young professionals; a well-defined regional variety as opposed to the general variety presented here, etc. It is expected that the principles developed here and the techniques of analysis are later used particularly in the specific case of Chilean Spanish.

On the other hand, the existing different versions of the Corpus allow for the latter's usefulness in many other linguistic analyses that do not necessarily have to be phonetically-oriented.

CONCLUDING REMARKS : In this chapter we have tried to present two language corpora together so as to explore the possibilities of establishing a parallel between them. The corpus for spoken English had already been devised and it was taken as a model for the construction of the corpus of spoken Spanish. The building of

the latter permits us to conclude the following:

1.- The Categories are non-finite; the categories of the corpus are open for the inclusion of other styles or topics. There are many aspects that have been left unseen such as lecture-type speech, preaching, political speeches, etc. In general, highly stylised speech as well as more samples of scripted material can be easily included.

2.- The Model is repeatable; it was one of this aims, when the construction of this corpus started, to offer a model that could be applied to (a) specific varieties of Spanish be they regional or social, and (b) any other type of linguistic study be it lexicological, or grammatical.

3.- The Comparison is feasible; as shown previously when the procedures for the Brown Corpus were closely followed in the construction of the LOB corpus, following the principles established for the construction of the SEC corpus, the construction of this corpus of spoken Spanish proved feasible. The length of this corpus has been considered less important than the development of techniques of analysis; this is the aspect which we will discuss in the next chapter.

CHAPTER FIVE

TRANSCRIPTION OF THE CORPUS AND EXPERIMENT TO EVALUATE.

OVERVIEW : As the construction of this corpus entails its prosodic transcription by the researcher, it was felt necessary to investigate the validity of the results presented. Therefore, Chapter 5 is to deal with the following main two aspects:

- 1.- **The conventions** used for the transcription of the corpus as well as the final outcome, i.e. the different versions of the corpus, are presented and discussed. A full description of the steps taken throughout the preparation of the different stages is given.
- 2.- **An experiment** to evaluate the accuracy of the transcription is described and the results arrived at are discussed. The experiment itself involves the participation of expert phoneticians, the presentation and discussion of statistical results, and the analysis of auditory as well as of acoustic measurements.

5.1. THE CONVENTIONS USED : The samples of speech forming this corpus of spoken Spanish underwent four main stages in their preparation for the corpus. Of these stages, versions of the first and the last accompany this thesis; for reasons of space the written versions of the second and third stages are not fully provided though some examples of each are. The stages of transcription of the corpus of spoken Spanish, then, were: (i) the recording stage, copy of which accompanies this thesis; (ii) the orthographic transcription stage, process which is fully described below; (iii)

the syllabification stage which is also fully described; and (iv) the prosodically transcribed version which accompanies this thesis as well as the recorded version.

5.1.1. The recorded version : The recorded version of the Corpus of Spanish is the result of:

1.- real speech produced by seven native Spanish speaking informants who provided samples of six different styles -therefore categories- of speech already described in chapter four: (i) **Spontaneous dialogue**, (ii) **Autobiography**, (iii) **Anecdote**, (iv) **Poetry reading**, (v) **Narrative reading**, and (vi) **Descriptive reading**.

2.- Video recording of three News programmes and Commentary as broadcast in the Spanish Television Network; and

3.- Video recording of a special TV report carried out by a team of journalists, cameramen and reporters in Ladakh.

The recorded version has been edited so that the material coincides with the classification in Categories. Thus, Category A0 is the first recording in the tape. There is a recorded heading for each of the samples which identifies it keeping the categorisation conventions already described in Chapter 4.

5.1.2. The orthographic transcription stage : Once the tapes were recorded, the speech samples were orthographically transcribed by the researcher. In a manner different from that utilized in Lancaster, the orthographic version of spoken Spanish does contain all the punctuation marks that Spanish conventions prescribe for the written language. This stage was thought necessary as the Corpus has been made so

that it can be used by other researchers in the areas of grammar, lexis or semantics, and also as there was only one person involved in the transcription. Below is an example of what the orthographic version looks like; the sample corresponds to Category C -Anecdote, spontaneous speech; it was the speech of a native Spanish speaker -0- who was a female -F- and whose name initial was L; the full name of this informant was also given in Chapter 4. Special Option characters had to be used as the usual keyboard of the Macintosh Plus PC does not provide for the Spanish accent mark, initial question mark, or for the tilde on the 'n'.

[COFL] Como anecdota ... bueno; voy a comentar una anecdota que ..., que en su tiempo fue peligrosa, pero que ..., que ahora la recuerdo la verdad un poco graciosamente.

Eh ... Mi amiga Amaya, estaba en aquel tiempo ... Habia sacado recientemente el carnet de conducir ... , y bueno, si a mí no me gusta mucho el conducir, creo que a ella t ..., le gusta todavía menos, ¿no?

Entonces eran los primeros dias que ella tenía el carnet. Y ... Ibamos de Durango a ... Vamos, a un barrio que hay allí, que se llama Goyuria, que tiene bastantes curvas y bastante ... aldapa. Bastante ... cuesta. Era cuesta arriba.

Ibamos ... Ella iba conduciendo, su hermana Isar iba adelante, y yo iba detrás.

Y en un momento, en una de las curvas, cuando había una cuneta hacia un lado; yo no se cómo. Resulta que nos quedamos con el coche atravesado en la mitad de la carretera, cerca de una cuneta; y ... casualidad como son las cosas, en aquella cuneta había una casa en la que vivía el que luego iba a ser su, su marido, ¿no?

El caso es que yo no se cómo ..., cómo pasó ..., pero ya enderezó el coche; y bueno, poco a poco fuimos hasta arriba, llegamos a Goyuria, y

... Todas a salvo.

5.1.3. Syllabification stage: After the text had been orthographically transcribed, its syllabification process started. This was thought necessary as the syllable holds a place of great importance for the Spanish language. In Spanish, as in many other languages, the concept of *syllable* is as difficult to define and delimit as the concept of *word*. T. Navarro Tomas (1985 : 28) defines the syllable as the most elementary phonetic group which consists of one or various segments; acoustically, it is a phonic group bounded by the successive depressions of the perception of the segments; physiologically, the syllable is an articulatory nucleus occurring between two successive depressions in the muscular activity. In this particular case, and since we were working with the orthographic text, the syllabification was primarily made based on typological divisions rather than on phonological or phonetic ones; in Spanish, the typological classification of syllables groups them in the following descending order of frequency of occurrence according to Quilis and Fernández (1985 , 11th ed.):

CV

CVC

V

CCV

VC

CCVC

VCC

CVCC

CCVCC

The Spanish language shows a very clear predilection for the open syllable, i.e. that which ends in a vowel and which begins with a consonant. However, in connected

speech phenomena like 'hiato', i.e. two vowels which do not usually appear together, happen at syllable boundary and form two different syllables, e.g. 'a-cre-e-do-res'; 'sineresis', i.e. the compression of the two syllables into one either by eliding one vowel or by changing it into a semivowel, e.g. 'a-cre-do-res', 'vie-jo'; 'si-na-le-fa', i.e. the compression of vowels at word boundary into one syllable, e.g. 'ten-go+u-no' are very common. These features are marked at a later stage.

Two steps were then taken to carry out the syllabification process:

5.1.3.1. Grammatical syllabification: the text was syllabified following the traditional grammatical usage of defining a Spanish syllable as a graphic combination of (1) a vowel, (2) a vowel and a consonant, (3) a consonant and a vowel, (4) two consonants and a vowel where the vocalic element is the nucleus, etc. At this stage the hyphen (i.e. -) was introduced to mark syllable division inside the word while the blank space separating words was kept.

5.1.3.2. Features of connected Speech: at this stage, instances of assimilation, elision, compression, were marked as well as keeping the orthographic and word-internal division markings already made. The following are the markings added, and their meanings:

c)	*	hesitation or incompleteness
d)	+	compression at word boundary
e)	~	compression at syllable boundary
f)	>	elision
g)	@	lengthening

The same orthographic text with the punctuation marks and capitalisations plus paragraph divisions was used; the only change was the removal of the question and exclamation marks which were taken off on the grounds of simplification as in this version they would not provide any useful information. Thus the text with the syllabication and the markings for connected speech looks like this:

<COFL> Co-mo a-néc-do-ta ... bue-no; voy a co-men-tar u-na+a-néc-do-ta que@..., que+en su tiem-po fue pe-li-gro-sa, pe-ro que@..., que+a-ho-ra la re-cuer-do la ver-dad un po-co gra-cio-sa-men-te.

E@....Mi a-mi-ga+A-ma-ya, es-ta-ba en a-quel tiem-po... Ha-bí-a sa-ca-do re-cien-te-men-te+elcar-net de con-du-cir ... y bue-no, si a mí no me gus-ta mu-cho el con-du-cir, cre-o que a e-lla t*..., le gus-ta to-da-ví-a me-nos, no.

En-ton-ces e-ran los pri-me-ros di-as que+ella te-ní-a el car-net. Y@*... I-ba-mos de Du-ran-go a@... va-mos, a un ba-rrio que hay a-llí, que se lla-ma Go-yu-ria, que tie-ne bas-tan-tes cur-vas y bas-tan-te@... al-da-pa. Bas-tan-te@... cues-ta. E-ra cues-ta+a-rri-ba. I-ba-mos ... E-lla+i-ba con-du-cien-do, su+her-ma-na i-sar i-ba+a-de-lan-te, y yo i-ba de-trás.

Y+en un mo-men-to, en u-na de las cur-vas, cuan-do ha-bí-a+u-na cu-ne-ta ha-cia+un la-do; yo no se có-mo. Re-sul-ta que nos que-da-mos con el* co-che atra-ve-sa-do en la mi-tad de la ca-rre-te-ra, cer-ca de u-na cu-ne-ta; y... ca-sua-li-dad co-mo son las co-sas, en a-que-lla cu-ne-ta ha-bí-a u-na ca-sa en la que vi-ví-a el que lue-go i-ba+a ser su ... su ma-ri-do, no.

El ca-so es que yo no se có-mo*... có-mo pa-só ... pe-ro ya en-de-re-zó el co-che; y bue-no, po-co a po-co fui-mos has-ta+a-rri-ba, lle-ga-mos a Go-yu-ria, y@ ... to-das a sal-vo.

5.1.4. Prosodically transcribed version: This is the fourth step in the preparation of the Corpus of Spoken Spanish. It was done taking versions one -the

recorded version- and three - the syllabified version- as bases. In this stage, orthographic markings such as the accent mark, capitalisation, and paragraph divisions were removed for the sake of neatness in the visual output and so as not to duplicate information. Major and minor tone units were marked taking into consideration the aspects covered below:

5.1.4.1. Major tone unit boundary placing: this was done on syntactic grounds and considering the length of the pause as the decisive element. A relatively long pause together with a grammatical division in sentence or in coordinating clause qualified for divisions in major tone units; therefore, major tone units will mostly coincide with full sentences, or with conditional clauses, time clauses, and adverbial clauses. Syllabification marks are kept as there is some further use for them when the stage of counting of syllables per tone unit -an important aspect to look at in the comparison of these two languages- is reached. Major tone unit boundaries were marked by a double bar. So the next marking added to the samples was

h) || || Major tone unit

5.1.4.2. Minor tone unit boundary marking : The marking of minor tone unit boundaries in the corpus of spoken Spanish proved troublesome for the researcher in the sense that decisions had to be made as to where the minor tone unit boundaries were to be placed i.e. at a place of actual or potential pause. At this stage, special reference was made to the division of the sentence in "*phonic groups*" as proposed by Canellada y Madsen (1987: 127-134) plus the following considerations: presence of a pause either realised or potential; presence of a break in the pitch movement; perceptible changes of tempo in the speaker; and hesitations affecting the flow of speech. At this stage of the analysis of the corpus, the following prosodic marking was

added:

i) | | Minor tone unit

Once the major and minor tone units were actually marked, it was the time to insert the intonation markings. For this purpose yet another set of characters had to be used and added to the samples of speech; in this case and because of the lack of correspondence between the characters in the keyboard of the Macintosh Plus computer and the resulting characters in the Amdahl and Masscomp systems, it was decided to use numbers to indicate specific tones:

j)	2	high fall
k)	3	low fall
l)	4	high rise
m)	5	low rise
n)	6	rising-falling
o)	7	falling-rising
p)	8	level

It should be noted that a different version of the corpus with symbols incorporated rather than numbers is also available.

The sample of speech with all the added characters looks, then, like this:

[C0FL] || 8Co-mo a-7nec-do-tal 2bue-no ||
 || 8voy a co-men-2tar u-na+a-7nec-do-ta que@ ||
 || 8que+en su 2tiem-po fue 8pe-li-5gro-sa ||
 || 8pe-ro 2que@| que+a-8ho-ra la re-6cuer-do la ver-7dad| un 8po-co
 gra-3cio-sa-8men-tell

	2e@	mi a-7mi-ga+a-6ma-ya	
	es-8ta-ba en a-8quel 7tiem-po		
	ha-2bi-al sa-2ca-do re-8cien-te-6men-te+ell car-8net de con-du-5cir		
	y 2bue-nol si a 7mil no me 8gus-ta 7mu-chol el con-du-5cir	8cre-o que a	
7e-lla t*	le 8gus-ta to-da-8vi-a 6me-nos	4no	
	en-8tonces 2e-ran	los pri-8me-ros 6di-as	que+ella te-8ni-a el car-5net
	2y@*	8i-ba-mos de du-7ran-gol 2a@	
	2va-mos	a 6un 8ba-rrio que hay a-4llil que se 8lla-ma go-6yu-ria	
	que 8tie-ne bas-6tan-tes7cur-vas		
	y 8bas-7tan-te@	al-3da-pal bas-6tan-te@	3cues-ta
	6e-ra cues-ta+a-3rri-ba		
	2i-ba-mos		
	8e-lla+i-ba con-du-7cien-do		
	su+her-8ma-na i-6sar	8i-ba+a-de-7lan-te	
	y 6yo i-ba de-3tras		
	y+en 8un mo-2men-tol en 8u-na de las 7cur-vas		
	8cuan-do ha-8bi-a+u-na cu-6ne-tal ha-cia+8un 6la-do		
	2yo no se 5co-mo		
	re-8sul-ta que nos que-6da-mos con el*		
	8co-che atra-ve-6sa~do		
	en la mi-2tad de la ca-rre-5te-ra		
	8cer-ca de 6u-na cu-5ne-ta		
	2y	8ca-sua-li-8dad co-mo 6son las 7co-sas	
	en a-8que-lla cu-5ne-tal ha-8bi-a u-na 7ca-sa		
	8en la que vi-7vi-al el que 6lue-go i-ba+a 7ser sul su ma-3ri-dol 4no		
	el 8ca-so es que 6yo no se 2co-mo*		
	8co-mo pa-5so		
	pe-ro 2yal 8en-de-re-8zo el 7co-che		
	y 2bue-no		
	8po-co a 6po-col 8fui-mos has-ta+a-5rri-ba		
	lle-8ga-mos a go-5yu-ria		
	2y	8to-das a 3sal-vo	

When the stage of comparing the information provided by SEC and that provided by the corpus of spoken Spanish, a correspondence had to be reached in the characters. Below is a chart with the correspondence for the ASCII code characters used in the

transcription of the SEC, the equivalent digital representation marked in the Spanish corpus, and their meaning. Notice that not all ASCII code characters are used for the Spanish transcriptions and that the duality of levels, i.e. high versus low, is only kept in the simple unidirectional tones; complex tones for Spanish are only considered to be high rise-fall and high fall-rise. For finer details of complex tone levels for Spanish more precise measurements are needed as well as a more detailed theory of intonation that accounts for these facts.

ASCII Character Code	Digit for Spanish	Prosodic representation
		Minor tone-unit boundary
		Major tone-unit boundary
174	2	High Fall
173	3	Low Fall
172	4	High Rise
171	5	Low Rise
162	6	Rise-fall (High)
161	7	Fall-rise (High)
249	8	Level

5.2 EXPERIMENT TO EVALUATE THE RELIABILITY OF THE TRANSCRIPTIONS : The analysis of data from prosodic transcriptions coming from different sources usually poses problems of reliability that need to be clarified in order to validate the results presented. It is a well-known fact proven by experimental data -as discussed in Chapter 2- that the perception of pitch in general and of variations in pitch direction in particular is by no means a straight forward process: what in one context might be perceived as a rise in pitch could in others be perceived as a fall. There is, then, a fundamental problem of reliability present in the transcription of prosody. On the other hand, there is not always a coincidental result between the auditory transcription made by phoneticians and the acoustic measurements provided by machines. In order to validate any transcription done, its reliability has to be put to the test.

The people involved in the construction and analysis of the SEC, i.e. the IBM/Lancaster Corpus, found a way to validate their transcription by having two experts transcribe sections of text; parts of these sections overlapped in the sense that they were being transcribed by both experts. Therefore, there is an important percentage of the total corpus which has been transcribed by two phoneticians; their individual results were then compared and the transcriptions validated.

In our case, such a procedure was not possible just at present. Thus, as a means of checking on this aspect, an experiment that involved the participation of five phoneticians was devised. The problem posed by their agreement, or lack of it, in the results obtained was also taken into consideration as shown in the next section.

5.2.1. The data : various samples of spoken Spanish and of spoken English were selected by the researcher and given to five experts to analyse. This selected material

consisted of 18 Spanish sentences taken from Category A -Spontaneous speech- and 18 English sentences selected from a similar kind of speech whose recordings are available in the department of Linguistics and Phonetics. When selecting the 36 token samples some aspects were considered amongst which we must mention (i) **sentence structure**, i.e. simple, complex and compound sentences were chosen from both groups; (ii) **sentence type**, i.e. questions, statements, negations were selected in nearly equal numbers from both languages; (iii) **overall length**, as the number of syllables is an important parameter to be considered, a similar length was sought for the samples in both languages; (iv) **number of samples per speaker**, this was kept to a fixed number per informant, i.e. three sentences ; (v) **same number of male and female informants**, this is a particularly sensitive area in the collection of speech as a bias towards one sex of informants or another must be carefully avoided.

The thirty-six chosen sentences were presented to the experts in the same form as they appear below, i.e. there were no punctuation marks, accent marks or tildes in the texts.

The token sentences were:

- Yo tengo aqui a una senorita o senora de pelo largo un poco rizado en las puntas
- Aha como es el calcetin tiene algun dibujo el tuyo
- La television tiene una lampara arriba con la pantalla caida
- Lo que veo es un cuadro con una senora con vamos el cuadro con un marco bastante ancho y la senora tiene el pelo oscuro y tu que tienes ahi
- Ah tu que te refieres a los bordes contando todas las rayas que puedan aparecer
- La jarra tiene un asa y es la normal tipica tradicional
- Bueno mas abajo en la misma pared que el cuadro hay un bolso colgado de un clavo
- El sobre blanco como esta a la derecha o a la izquierda
- Tu crees que hemos de considerar incluso las pequenas diferencias en estos pequenos

cacharos

- Y luego la cortina cuantas lineas tiene
- Tiene uno dos tres cuatro y se asoma un poco el quinto la punta del quinto
- Aparte de la pata central tiene cuatro patitas mas cortas
- Que hay encima del taburete
- Cinco son siete no
- Hay algun detalle que puedas ver en la correa o es toda lisa
- Oh hay dos cacharos arriba eh
- Pues tengo un sobre blanco una carta a medio esc
- Llegamos a la silla caida otra vez siguiendo para abajo
- It's a kitchen well it looks like a kitchen with the television in but there's clothes there's a tie
- On top of the table there's a tin can which has been opened with the lid pushed back pushed up
- And you've got the tiles haven't you
- Yes and there's also another picture directly above the cupboard isn't there
- A shirt it's got one button on it and it's got no cuffs on it either
- Have you got a kind of scullery or a little bathroom
- Above the table there's there's a sock which is folded over
- Has it got gussets your sock
- Yeah it's a toe cap and there is a lace up
- Mm I look to have a salt and pepper pot in on the bottom shelf as well
- Has it got two little buttons on it one in each corner the bottom corner
- How how many's that we've got
- Yes how many how many little legs supporting the central leg of the table
- Well I have got a picture and it's picture number one and it's a complete mess
- But there are one two three four five tiles vertically

- Some motif and has is your picture shape is it sort of round and there's a circle inside it
- Whereabouts is that
- A heart or a spade which one

5.2.2. The analysis of the data : The samples were given to five experts who were expected to transcribe them tonetically. None of the experts is a native speaker of Spanish and two of them are not native speakers of English, but have lived in an English speaking environment for more than twenty years. The experts were provided with (i) a cassette recording of the sentences they had been asked to transcribe; (ii) a written version of these sentences which did not contain any punctuation marks apart from sentence initial capitalisation; (iii) an illustration of the kind of transcription they were requested to do, i.e. Roach's (1984) tonetic illustration, (iv) a set of prosodic characters to be used when marking the intonation, i.e. an adaptation of Knowles' (1987) characters, and (v) a sheet with instructions.

The tasks they were asked to carry out were twofold: (1) to transcribe each of the sentences tonetically using the lines provided under each sentence as upper and lower pitch limits, and (2) to transcribe each of the sentences prosodically using the set of characters provided. The information they provided was subjected to three main analytic procedures:

5.2.2.1. Pitch curves : the markings the experts provided for each syllable in each sentence were measured in mm. from the line representing the lower pitch limit to the line representing the higher pitch limit; for each of the syllables; therefore, there should have been five measurements per syllable. Then a mean value for these measurements was calculated; this was later used in the drawing of the averaged pitch curve. Below

are two examples that illustrate the procedure so far; the rest of the figures appear in Appendix A of this thesis.

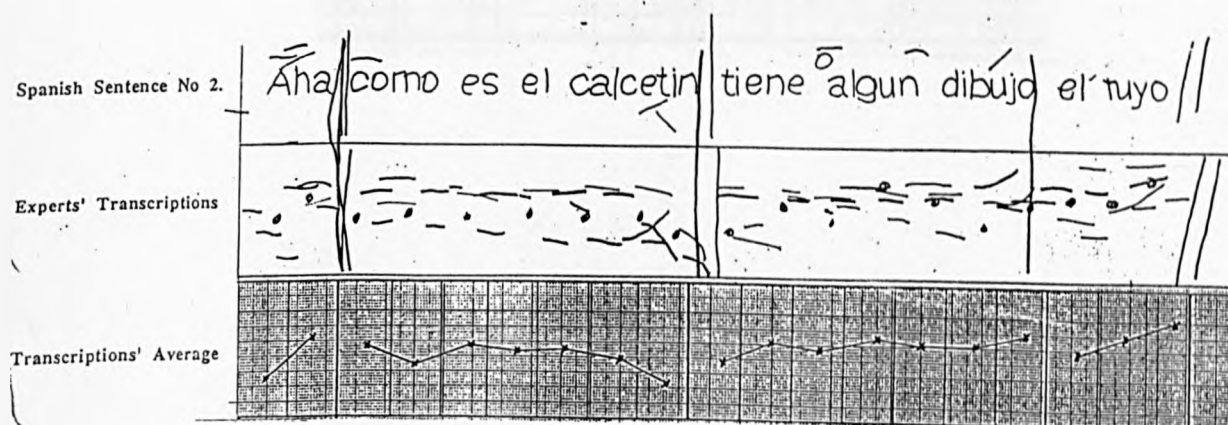
Notice the use of [>] in some measurements. This indicates a glide in the movement; that is, the figure before [>] is indicating the beginning of the glide while the one after it indicates the end of the glide. In some of the measurements provided, there are two [>] marks which means that the glide is a complex one of the type Fall-rise-fall.

Sentence No 2 : Aha como es el calcetin tiene algun dibujo el tuyo

<u>Syl.</u>	<u>M.A.</u>	<u>T.A.</u>	<u>A.T.C.E.</u>	<u>P.I.R.</u>	<u>M.A.S.</u>	<u>Average</u>
1	6	19	14	7	21	13.4
2	23	26	31	24	29	26.6
3	17	19	28	24	33	24.2
4	12	21	28	27	33	17.6
5	14	20	28	27	30	24.4
6	11	21	28	29	21	22
7	12	20	29	30	23	22.8
8	11	20	28	29	12	20
9	4	14	12	9	22	12.2
10	13	15	28	12	30	19.6
11	28	24	27	23	29	26.2
12	25	19	27	23	29	24.6
13	21	32	27	29	31	28
14	16	27	27	30	31	26.2
15	25	18	28	27	33	26.2
16	28	25	35	33	27	29.6
17	16	28	32	21	27	24.8
18	26	27	30	25	39	29.4
19	29	35	35	34	40	34.6

Table No. 1 : Spanish sentence No 2; experts' measurements.

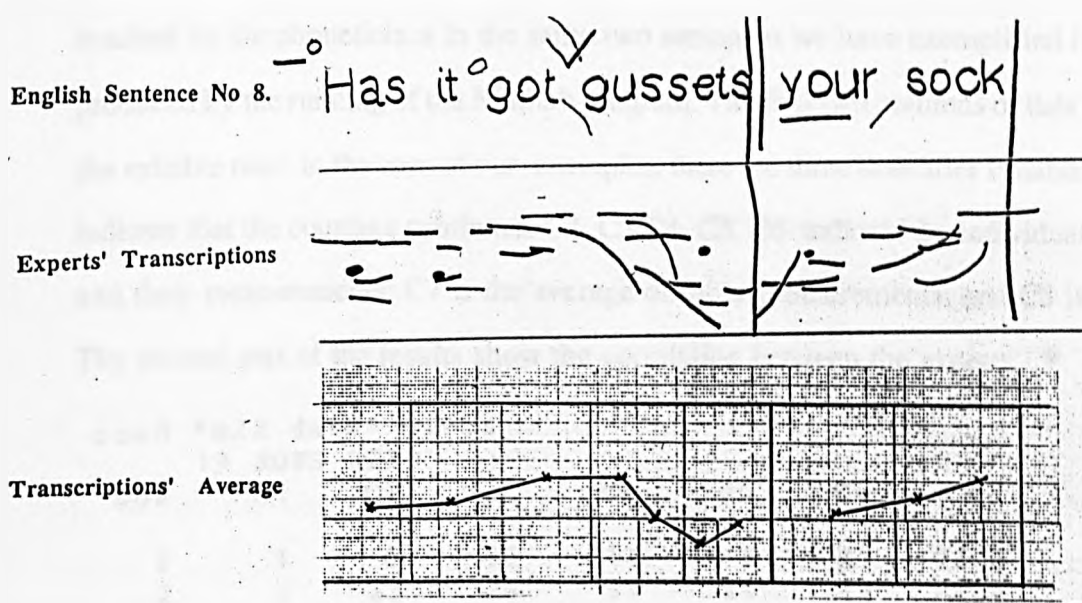
Taking the average for each syllable as the figure to be used, we were then able to draw the averaged pitch curve; the individual transcribers' curves were originally differentiated by the use of colour details, but this has been lost in the processes of reducing and photocopying.



Sentence No. 26 : Has it got gussets, your sock?

<u>Syl.</u>	<u>M.A.</u>	<u>T.A.</u>	<u>A.T.C.E.</u>	<u>P.I.R.</u>	<u>M.A.S.</u>	<u>Average</u>
1	15	18	25	11	25	18.8
2	16	16	28	18	24	20.4
3	21	29	28	32	23	26.6
4	26	32	28 > 10	30 > 14	17 > 2	26.6 > 16.8
5	11	22	13	8	4 > 21	10 > 15
6	18	20	13	11	26	17.6
7	21	26	16 > 29	13 > 23	32	21.6 > 26.2

Table No. 2. : English sentence No. 26; experts' transcriptions.



In order to find out the degree of agreement shown by the experts, these figures, i.e. the measurements for each syllable as well as the mean, were correlated with the F0 values obtained by the application of the Gold/Rabiner routine; this stage will be explained in the next section. Now we will look into the degree of agreement between the experts. This was done using the Minitab statistical package to calculate Pearson correlation coefficients. If all the experts agreed totally about pitch, then we would get a coefficient of 1 between phoneticians. The correlations were done for all possible 1- to - 1 comparisons (a) for each sentence, and (b) for all 18 of English and all 18 of Spanish put together.

By way of example, we will show the results corresponding to the level of agreement reached by the phoneticians in the same two sentences we have exemplified before as produced by the running of the Minitab program. The first two columns of data indicate the syllable read; in the case of our examples, there are three dots after syllable 4 : they indicate that the counting continues. C2, C3, C4, C5, C6 indicate the individual experts and their measurements; C7 is the average of these measurements; and C8 is the F0. The second part of the results show the correlation between the experts. ●

```
read 'm2k data' c1-c8
```

```
19 ROWS READ
```

ROW	C1	C2	C3	C4	C5	C6	C7	C8
1	1	6	19	14	7	21	13.4	120
2	2	23	26	31	24	29	26.6	110
3	3	17	19	28	24	33	24.2	175
4	4	12	21	28	27	33	17.6	160

```
NTB >
```

```
correlation c2-c8
```

	C2	C3	C4	C5	C6	C7
C3	0.585					
C4	0.679	0.566				
C5	0.535	0.572	0.782			
C6	0.632	0.466	0.421	0.256		
C7	0.883	0.767	0.820	0.741	0.623	
C8	0.580	0.531	0.645	0.473	0.362	0.648

In this particular case, for 19 observations there was a correlation coefficient of agreement between the experts of 0.648 (significant at the 1% level) which would correspond to the predictions we had made.

The English sentence is shorter. The observations were seven and the conventions explained above apply here as well.

```
MTB >.
corr c2-c9
```

	C2	C3	C4	C5	C6	C7	C8
C3	0.776						
C4	0.081	-0.148					
C5	0.692	0.645	0.560				
C6	-0.040	-0.373	0.485	0.028			
C7	0.743	0.520	0.649	0.863	0.430		
C8	-0.161	0.054	0.590	0.471	-0.316	0.157	
C9	-0.136	-0.197	0.390	0.416	0.123	0.348	0.846

```
MTB >.
```

As we can see, the result shows a lower correlation coefficient among the experts which is of 0.157.

Now, let us look at what the statistical results show concerning the correlations between the experts for (a) all Spanish sentences and (b) all English sentences.

Spanish Sentence No.	No. of observations	Overall correlation
1	32	0.522
2	19	0.648
3	23	0.357
4	50	0.165
5	27	0.632
6	20	0.858
7	27	0.517
8	39	0.443
9	31	0.102
10	13	0.513
11	25	0.848
12	23	0.834
13	10	0.835
14	6	error in data
15	23	0.942
16	10	0.741
17	21	0.713
18	16	0.204

Table No. 3 : Correlations for Spanish sentences.

English sentence No.	No of observations	Overall correlation
19	24	0.141
20	22	0.139
21	8	0.891
22	20	0.421
23	18	0.665
24	16	0.461
25	14	0.713
26	7	0.157
27	11	0.973
28	19	0.330
29	19	0.657
30	8	0.830
31	21	0.588
32	19	0.512
33	12	0.854
34	24	0.515
35	5	0.076
36	7	0.738

Table No. 4 : Correlations for English sentences.

As we mentioned earlier, the number of observations per sentence refers to the number of syllables measured. Looking at these results we can calculate a single correlation figure: putting all the judges' figures into a grand correlation calculation for all sentences gives .358 for English and .364 for Spanish. The score is well above the 1% significance level ($p < .01$). The difference between English and Spanish was also investigated: a Mann-Whitney U-test was chosen, as the correlation figures could not be taken to exhibit a normal distribution. The difference was not significant.

Notice that, though there are critical significance values for correlation coefficients, it is the comparisons that are more important to us than the absolute level of correlation; that is, what is significant is the agreement or disagreement amongst the experts in their perception of the pitch contour.

This level of agreement was taken a step ahead when the results of the researcher were brought into the experiment. Her transcriptions were correlated with those of the five other experts in order to find out how reliable her prosodic transcription of the corpus was; the results, obtained following the same procedures as those used for the five experts show that her transcriptions for English have an overall correlation of .240 which means a significance level of 1% ($p < .01$) while for Spanish the overall correlation of agreement between the researcher and the other five experts was .217 which shows that there is a correlation at 2% ($p < .02$).

As explained above, each expert was assigned a different colour and his/her markings were projected and copied keeping the same scale. Once these markings had been measured and the mean value for each syllable in each sentence had been reached, the level of agreement amongst the experts was checked by the calculation of correlation coefficients whose results we have discussed above. These results permit us to assume that the knowledge of the language exerts some influence on the perception of pitch curves as there is greater disagreement in the perception of English pitch curves than in the perception of Spanish pitch curves. Furthermore, the results obtained from the curves drawn by the researcher - which show a greater level of agreement with the experts in the case of the English sentences and a lower level of agreement with the experts in the case of the Spanish sentences- seem to reinforce the assumption concerning the influence that the knowledge of the language exerts on the hearer.

5.2.2.2. Tonetic marks : the judges had been asked to provide both tonetic and prosodic markings for the chosen sentences. Some of them provided the latter; all of them provided the former; however, special allowances have to be made for the fact that (a) the experts were not consistent in their marking of tone unit boundaries, i.e., some of them marked them and some did not, and those who did produce some marking did

not do so all the time; and (b) the suggested transcription conventions were not always followed as some experts preferred using their own systems.

These differences posed obvious difficulties for the analysis of the data as each judge's markings had to be seen in the perspective of the sentence itself and in the perspective of the measures provided by the other four experts. See appendix B for the figures on experts' judgement and F0.

5.2.2.3. Comparison with acoustic analysis : The first method to extract F0 traces from the speech signal was, as recounted by León and Martin (in Bolinger, 1972 : 30-47), the kymograph which although not accurate enough to analyse segmental detail, showed a high degree of accuracy in the analysis of duration, intensity and pitch. The kymograph is essentially simple as the sound waves are transmitted through a rubber tube to a drum with a stylus mounted on it; as the sound wave produces vibrations, the stylus reproduces the number of them on paper. A later development than the kymograph was the oscilloscope which makes it possible to measure the same parameters of duration, intensity and pitch with a greater degree of precision. The spectrograph is another instrument that can also be used to measure pitch changes by following in it the curve of the fundamental; its reliability has made it a favourite in intonation studies, but it is very slow. A number of specialised hardware devices known generically as "pitchmeters" have been developed, but all tended to be unreliable. A more recent development in instruments for measuring frequency has been the melodic analyser developed in Toronto, which is described by León and Martin (op.cit.). Computer techniques are clearly the most promising means to a clear and reliable F0 trace, either working in a special instrument such as the Kay "Visi Pitch" or running on a general-purpose laboratory computer. Techniques which derive F0 from a simultaneous laryngograph trace have a considerable advantage, but to make

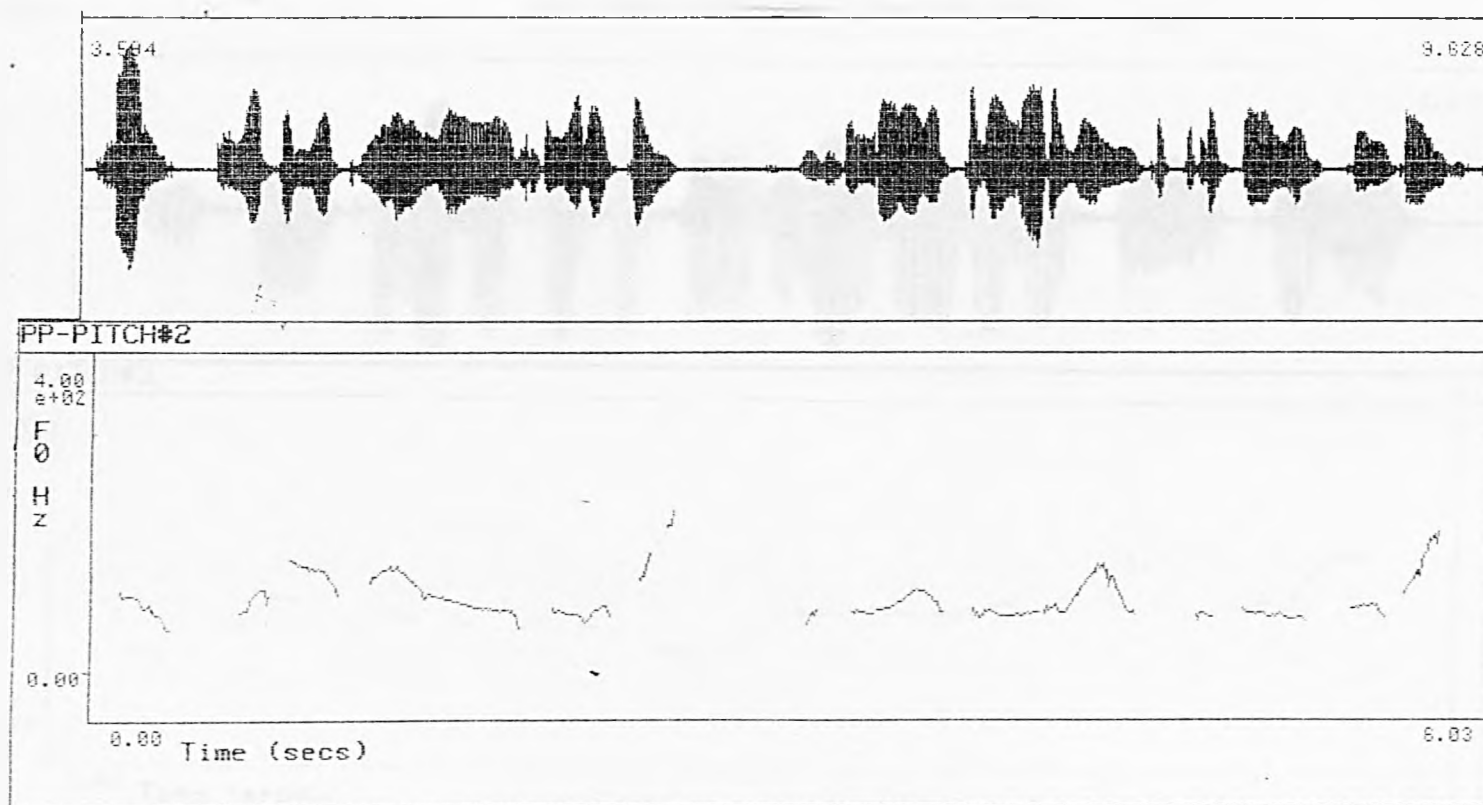
such a recording in a natural speech context is rarely convenient. The best hope in the future is for the development of intelligent, computer procedures that will be able to exploit expert knowledge about probable F0 behaviour.

Notice, though, that in general the extraction of F0 traces is still a problem except when dealing with carefully chosen data. There are still phenomena that make the trace unclear; and this has to be accounted for in the analysis. In this case, the technique we used was the Gold/Rabiner F0 extraction routine running within the Audlab package on a Masscomp 5500 computer. The pictures obtained for each sentence are shown on the following pages.

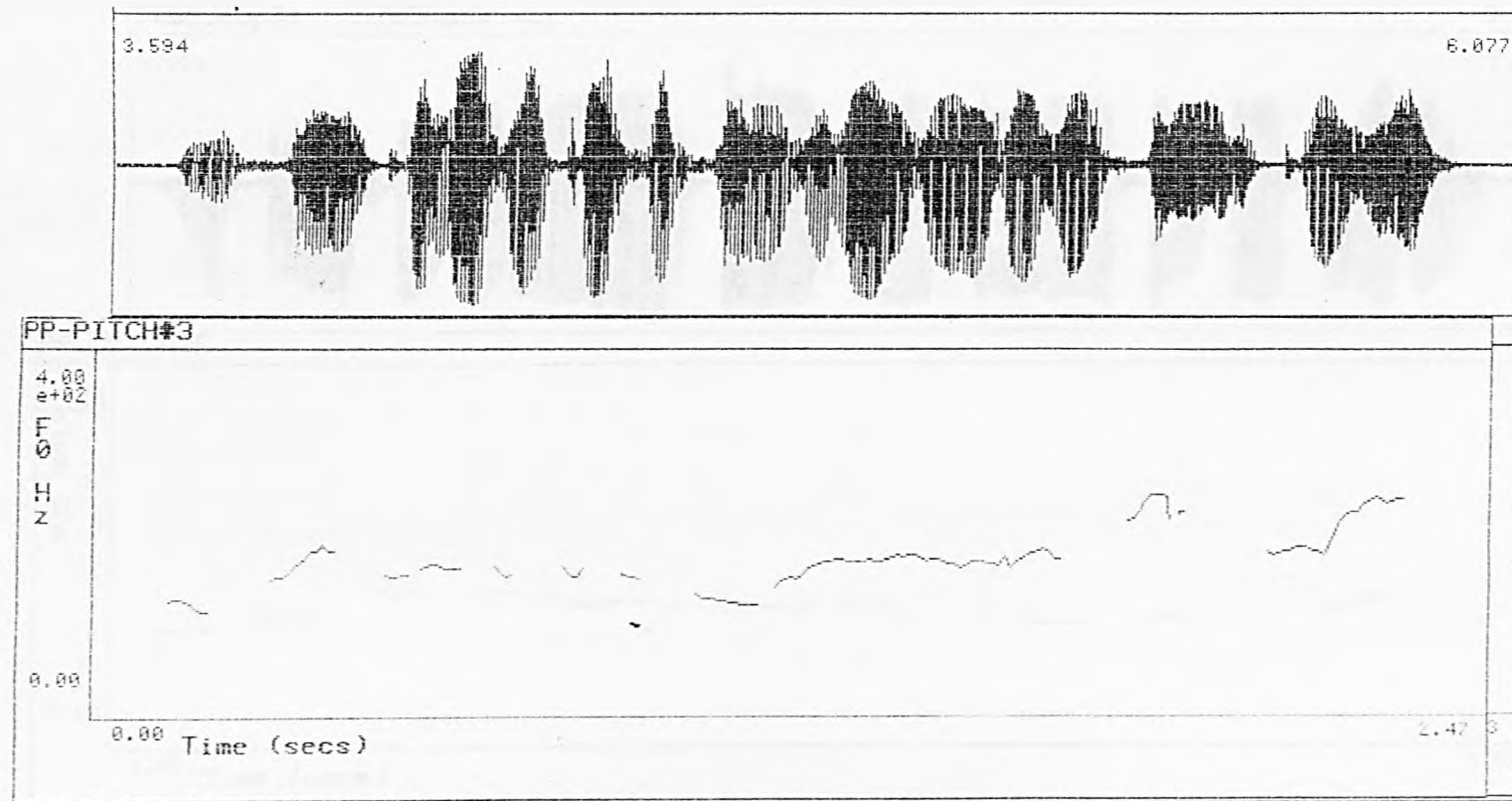
Correlation coefficients were calculated for agreement between expert judges -averaged- and the F0 trace; it was not expected that agreement here could be good, and it was therefore surprising that for Spanish the judges' average values correlated highly (.358, $p < .01$) with F0 though for English the correlation was only .159 (non-significant). For the researcher herself the pitch curve/ F0 correlation was .108 in the case of Spanish and .089 for English (both non-significant).

Yo tengo aquí a una señorita ... o señora, de pelo largo un poco rizado en las
puntas.

AUDLAB Version 2.2 Screen Image :

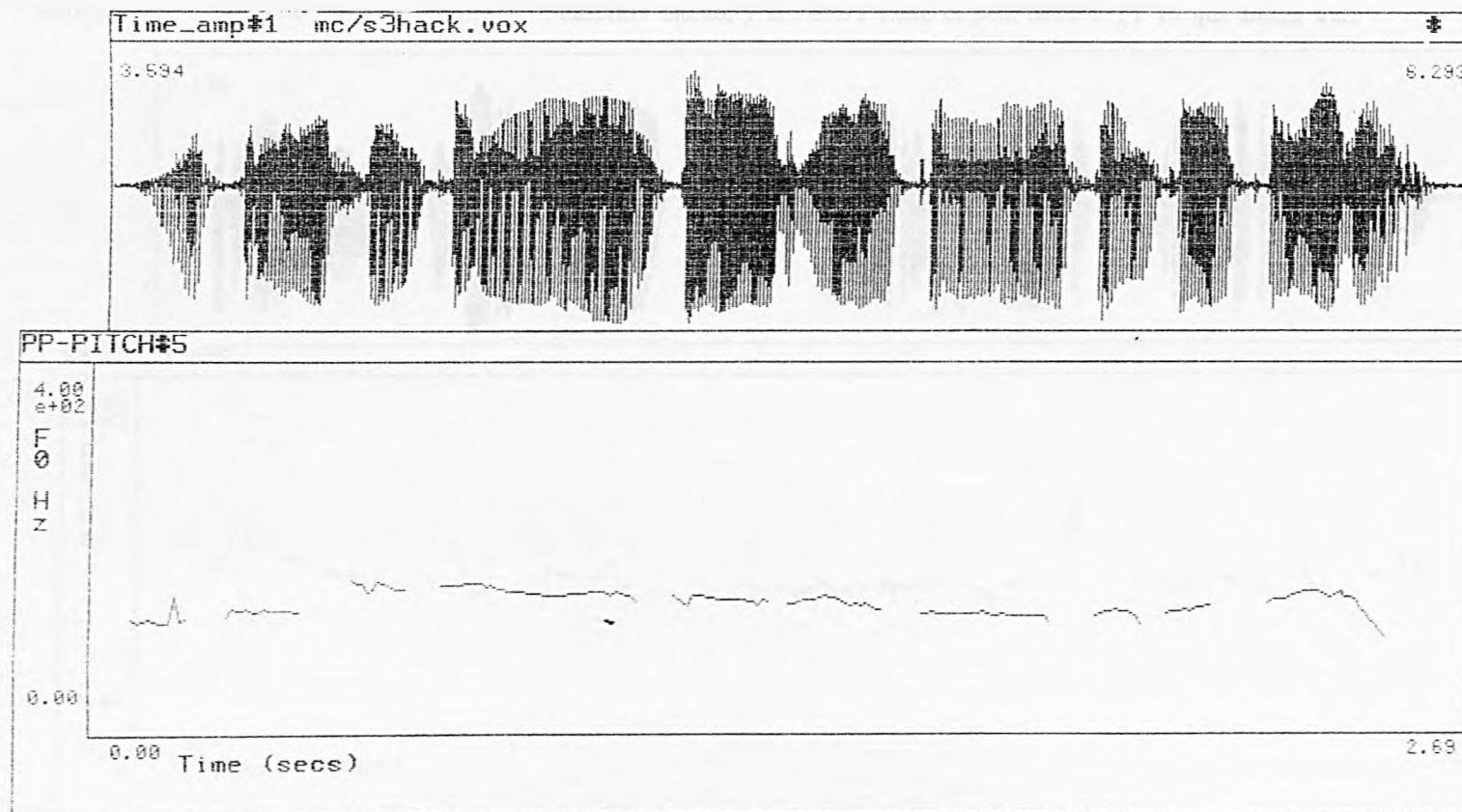


AUDLAB Version 2.2 Screen Image : Ahá. ¿Cómo es el calcetín? ¿Tiene algún dibujo, el tuyo?



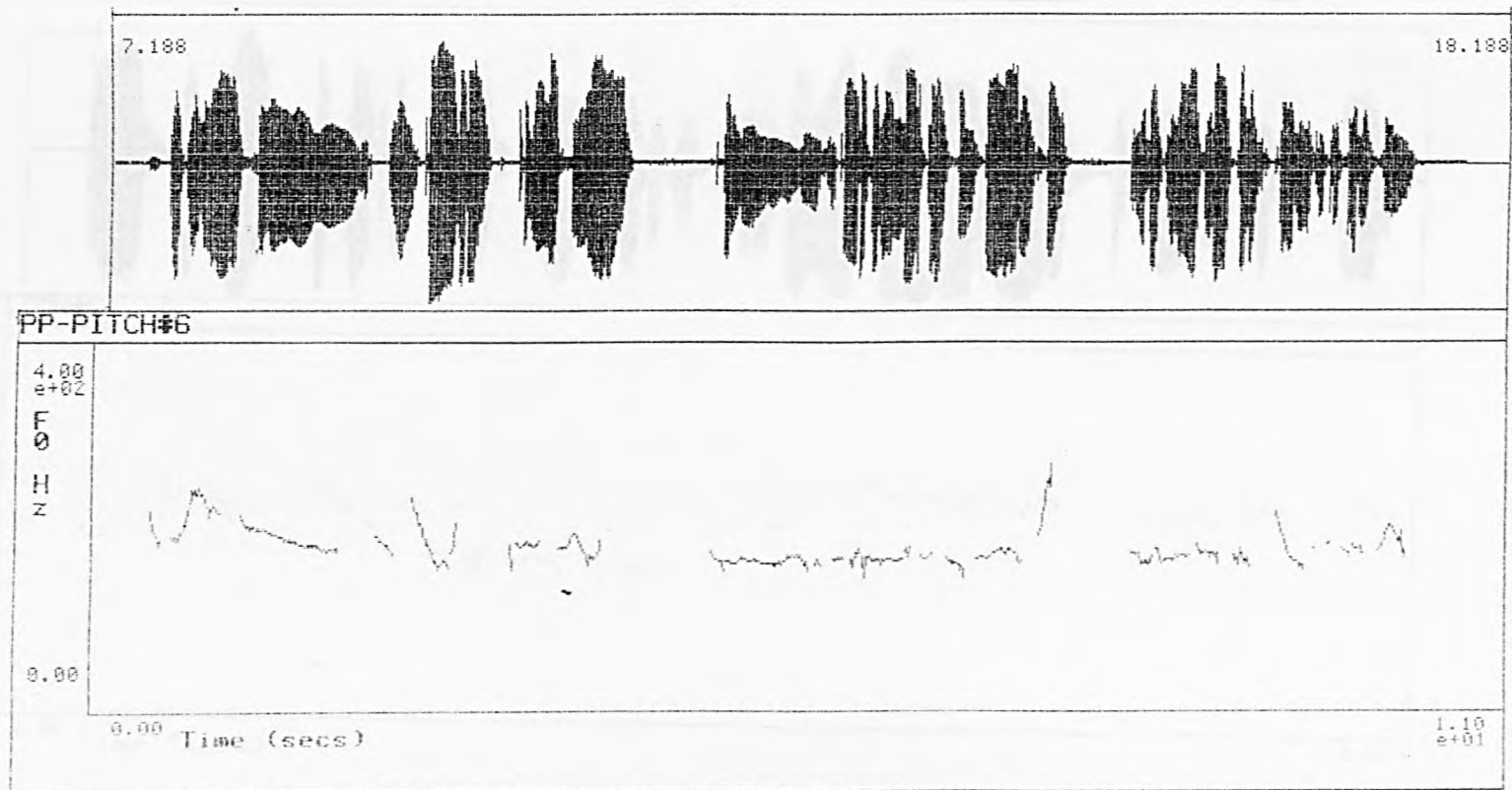
¿La televisión tiene una lámpara arriba, con la pantalla caída?

AUDLAB Version 2.2 Screen Image :



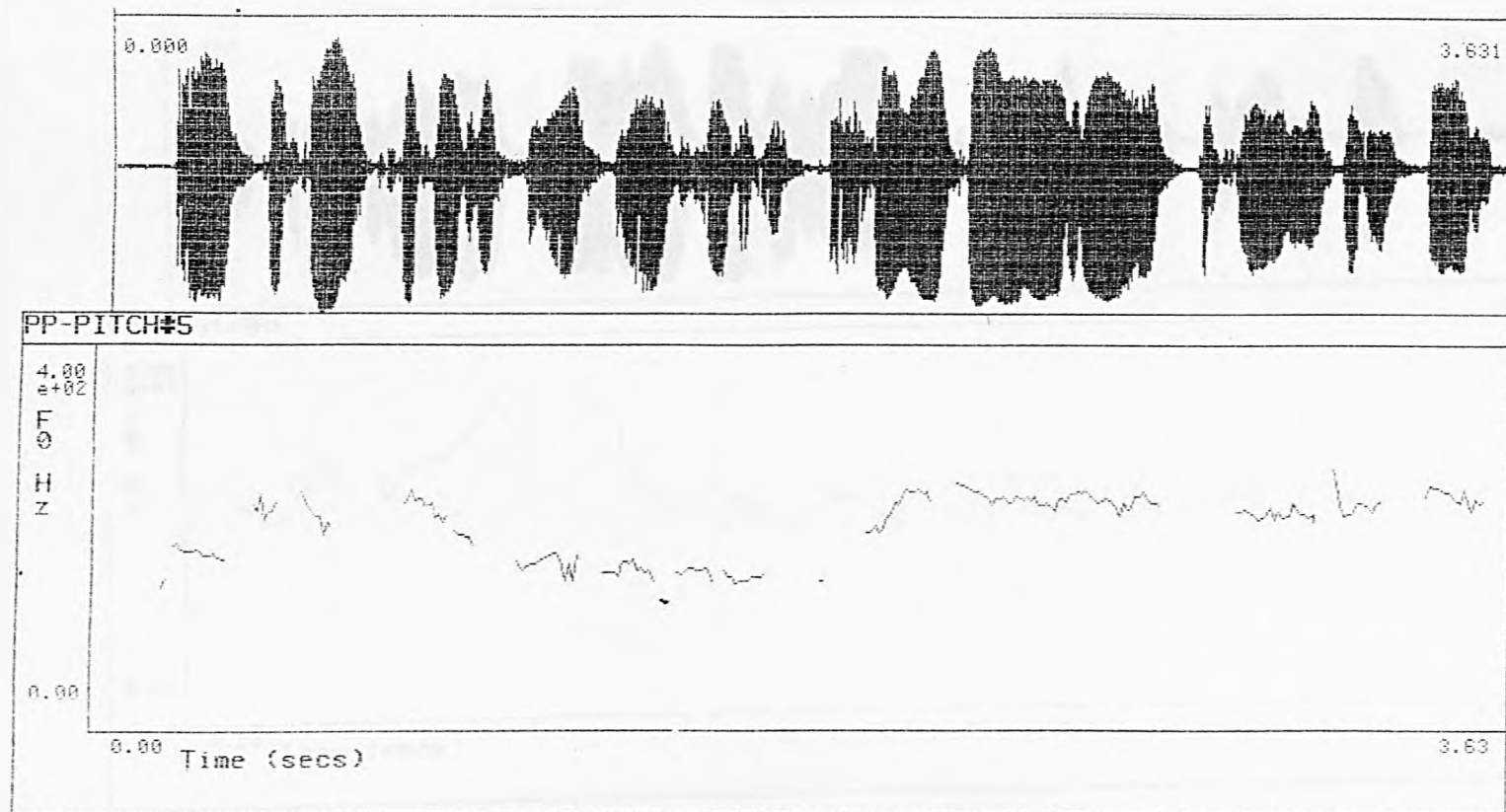
Lo que veo es un cuadro, con una señora, con ... vamos; el cuadro con un marco

AUDLAB Version 2.2 Screen Image : bastante ancho, y la señora tiene el pelo oscuro. ¿Y tú qué tienes ahí?



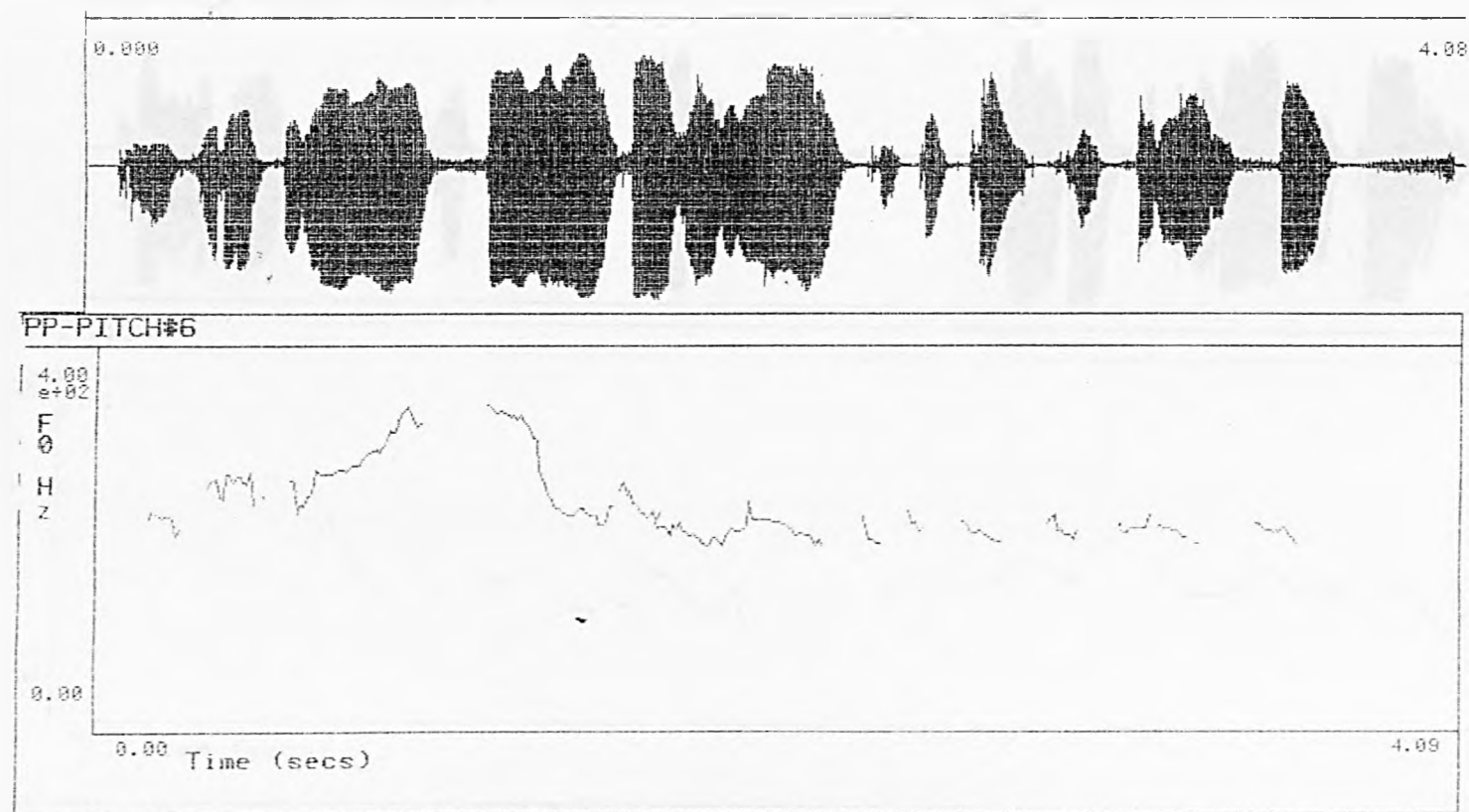
Ah, tú. ¿Qué te refieres a los bordes? ¿Contando todas las rayas que puedan

AUDLAB Version 2.2 Screen Image : aparecer?



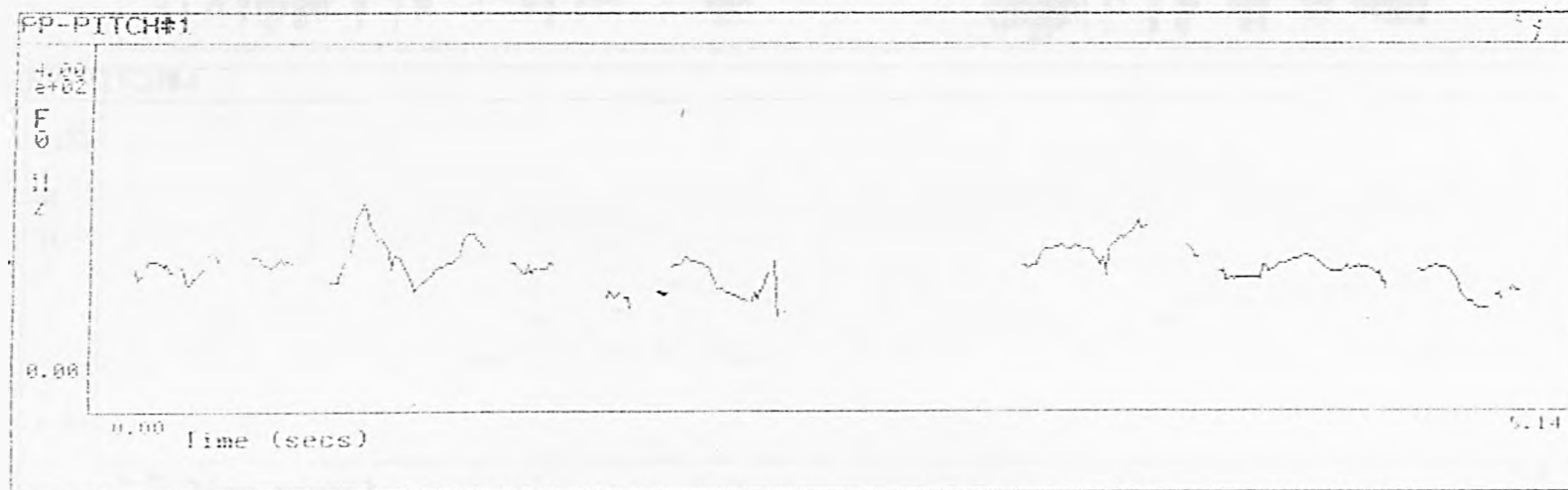
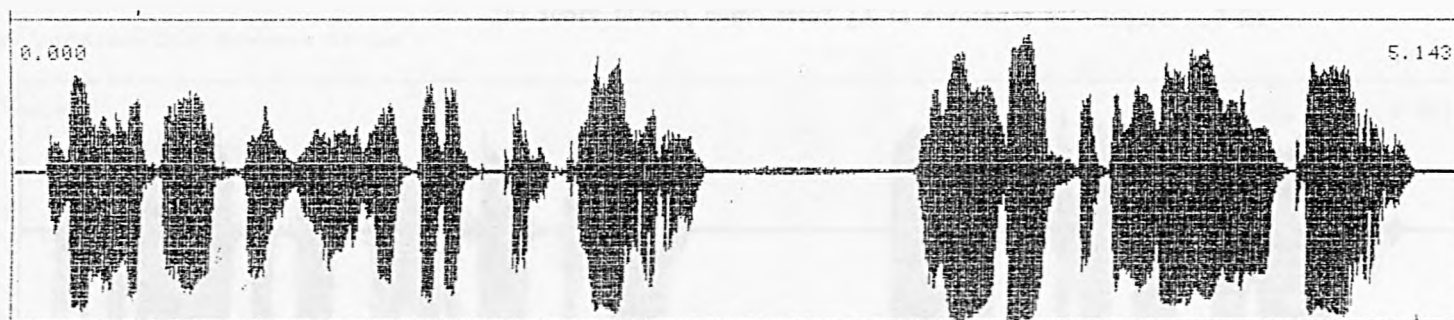
La jarra tiene un asa; y es la normal, típica, tradicional.

AUDLAB Version 2.2 Screen Image :



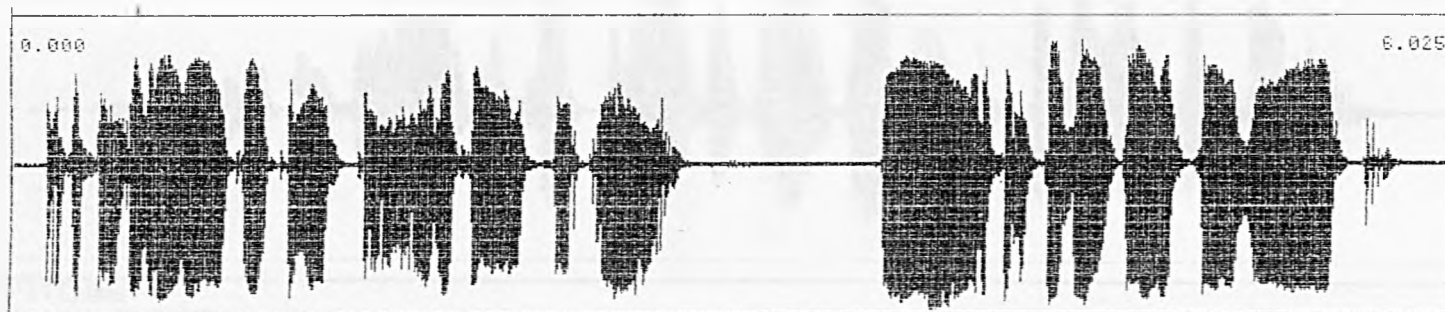
Bueno. Más abajo, en la misma pared que el cuadro, hay un bolso; colgado de un
clavo.

ADPLAB Version 2.2 Screen Image :



¿El sobre blanco, cómo está? ¿A la derecha o a la izquier ...? Eh ...

AUDLAB Version 2.2 Screen Image :

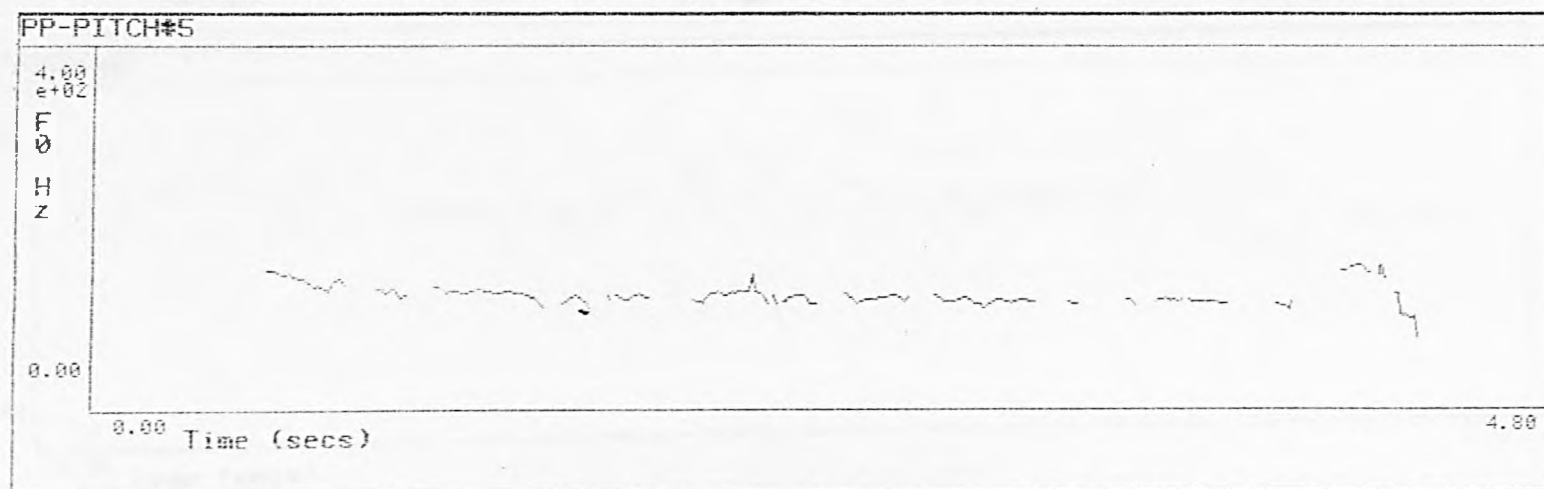
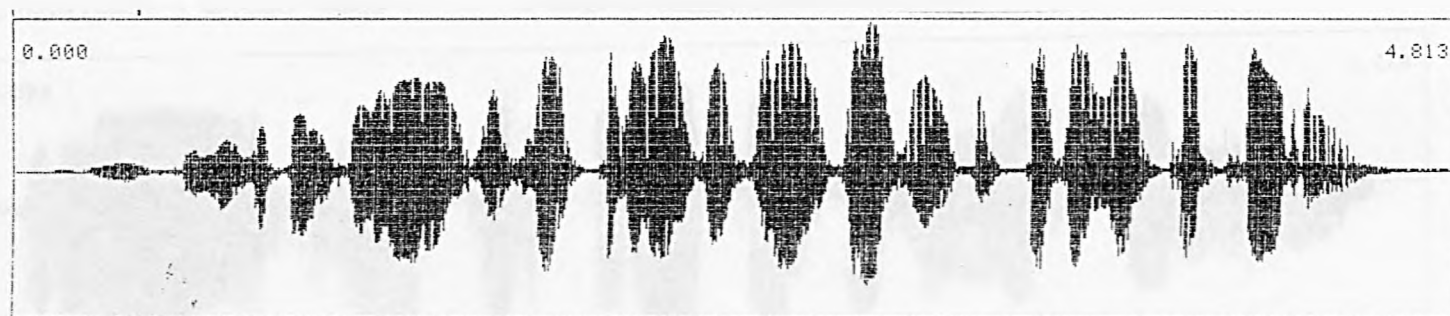


PP-PITCH#4



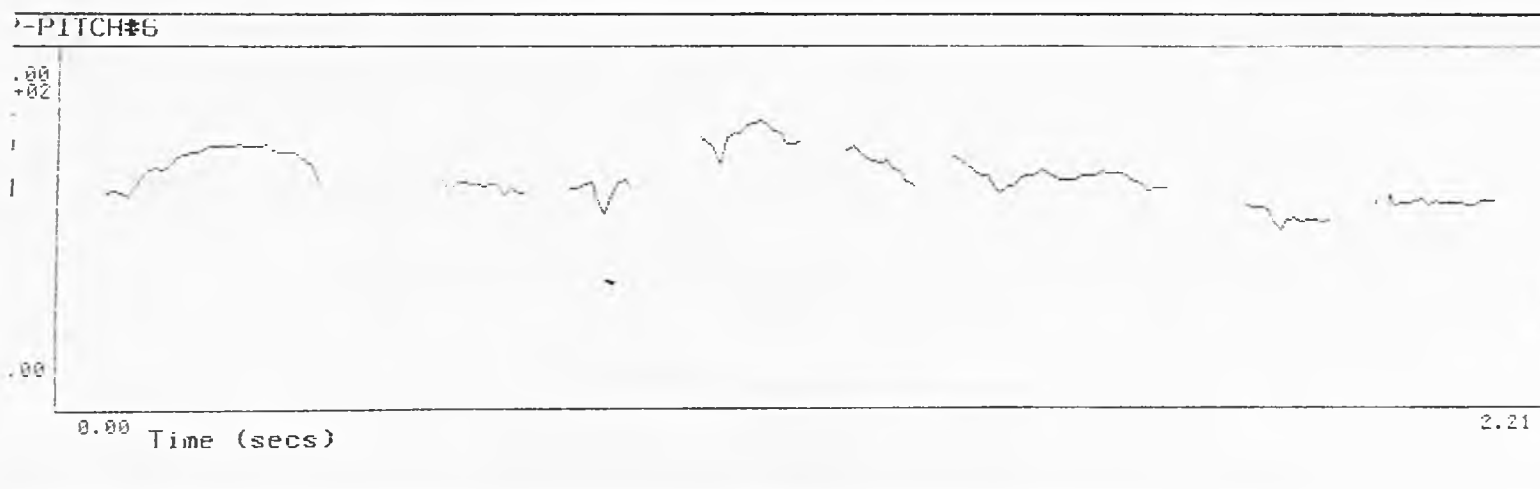
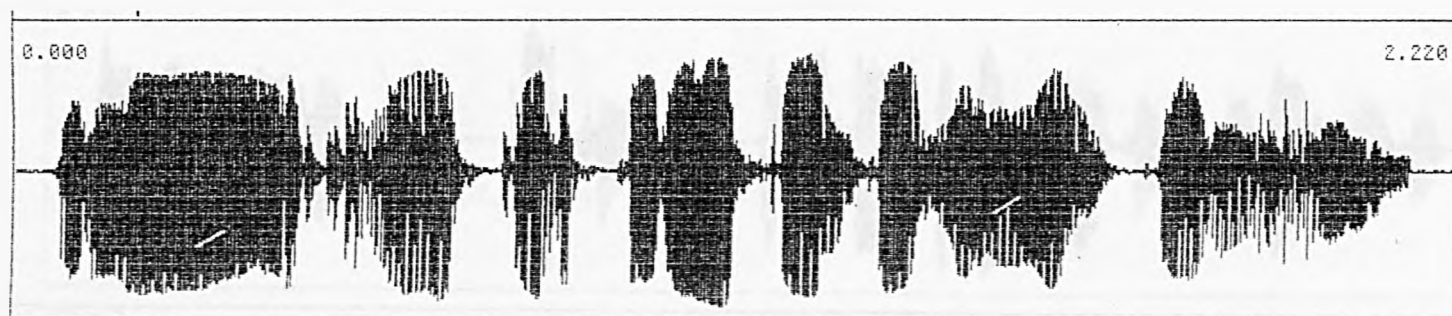
¿Tú crees que hemos de considerar incluso las pequeñas diferencias en estos pequeños cacharros?

AUDLAB Version 2.2 Screen Image :

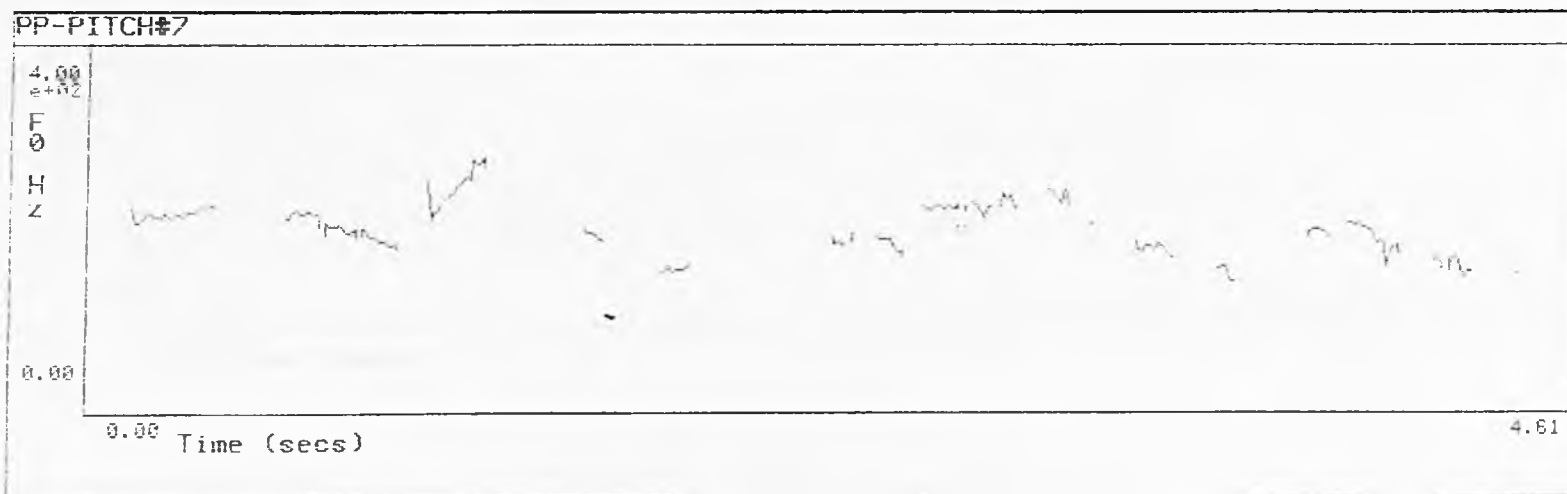
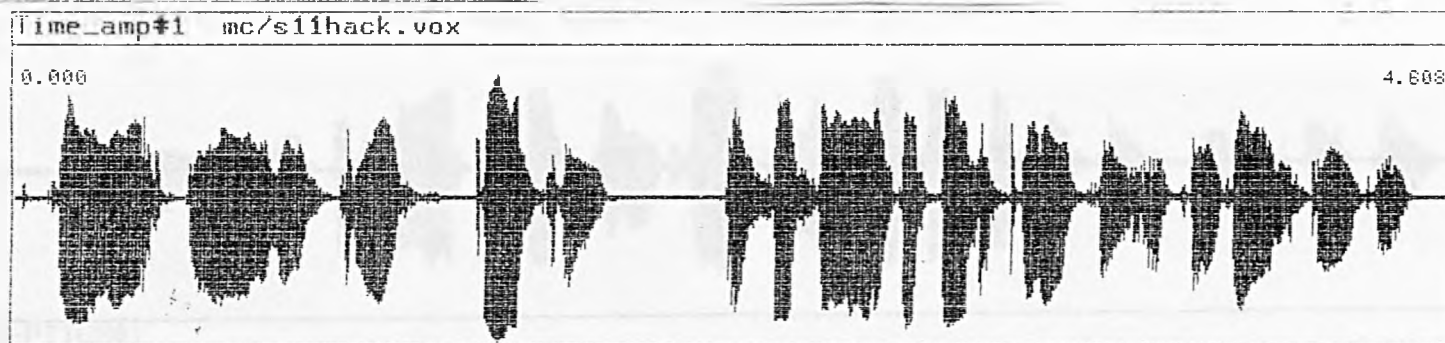


AUDLAB Version 2.2 Screen Image :

Y luego la cortina, ¿cuántas líneas tiene?

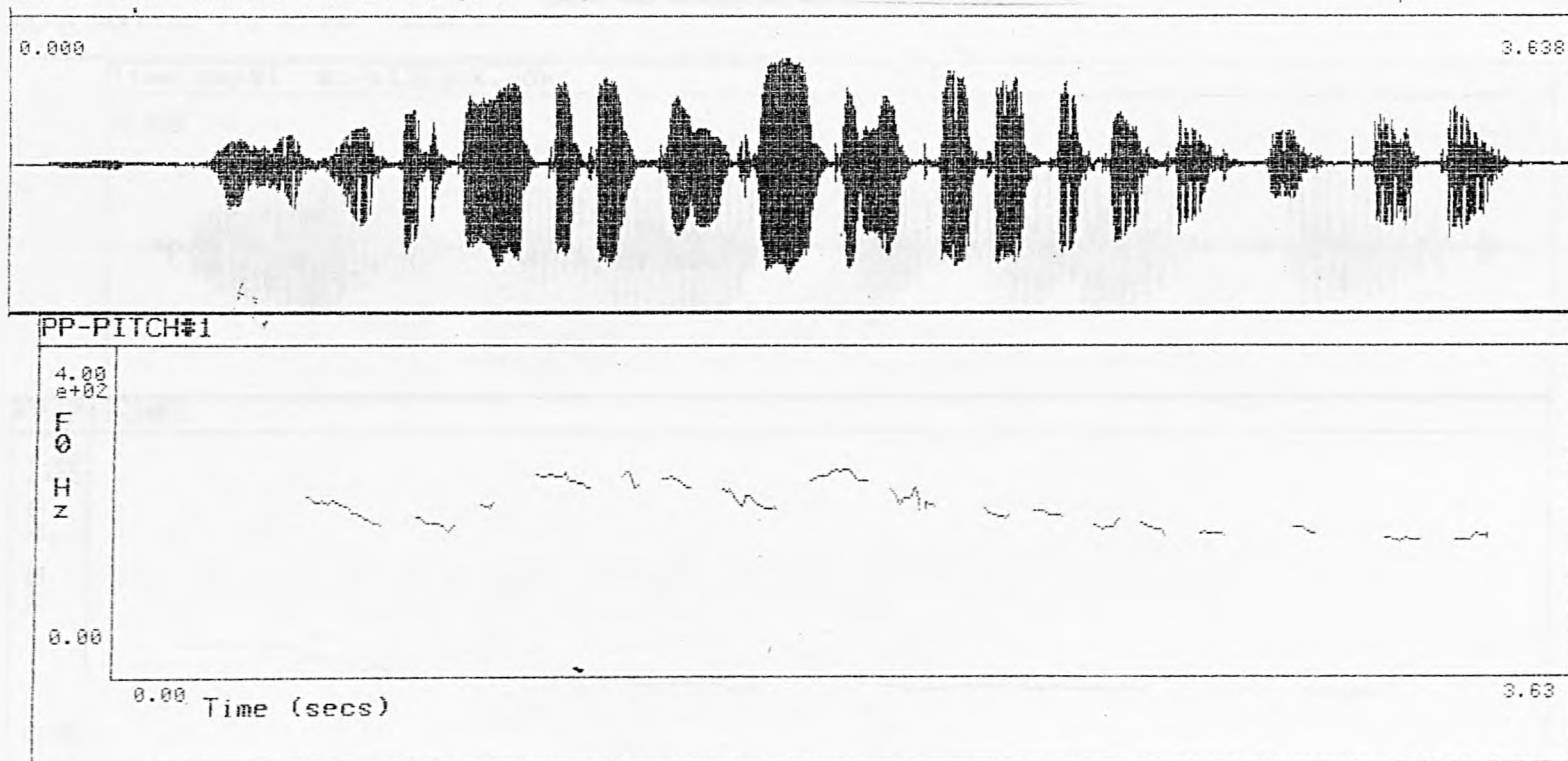


Audio Version 2.2 Screen Image: Tiene uno dos tres, cuatro; y se asoma un poco el quinto. La punta del quinto.



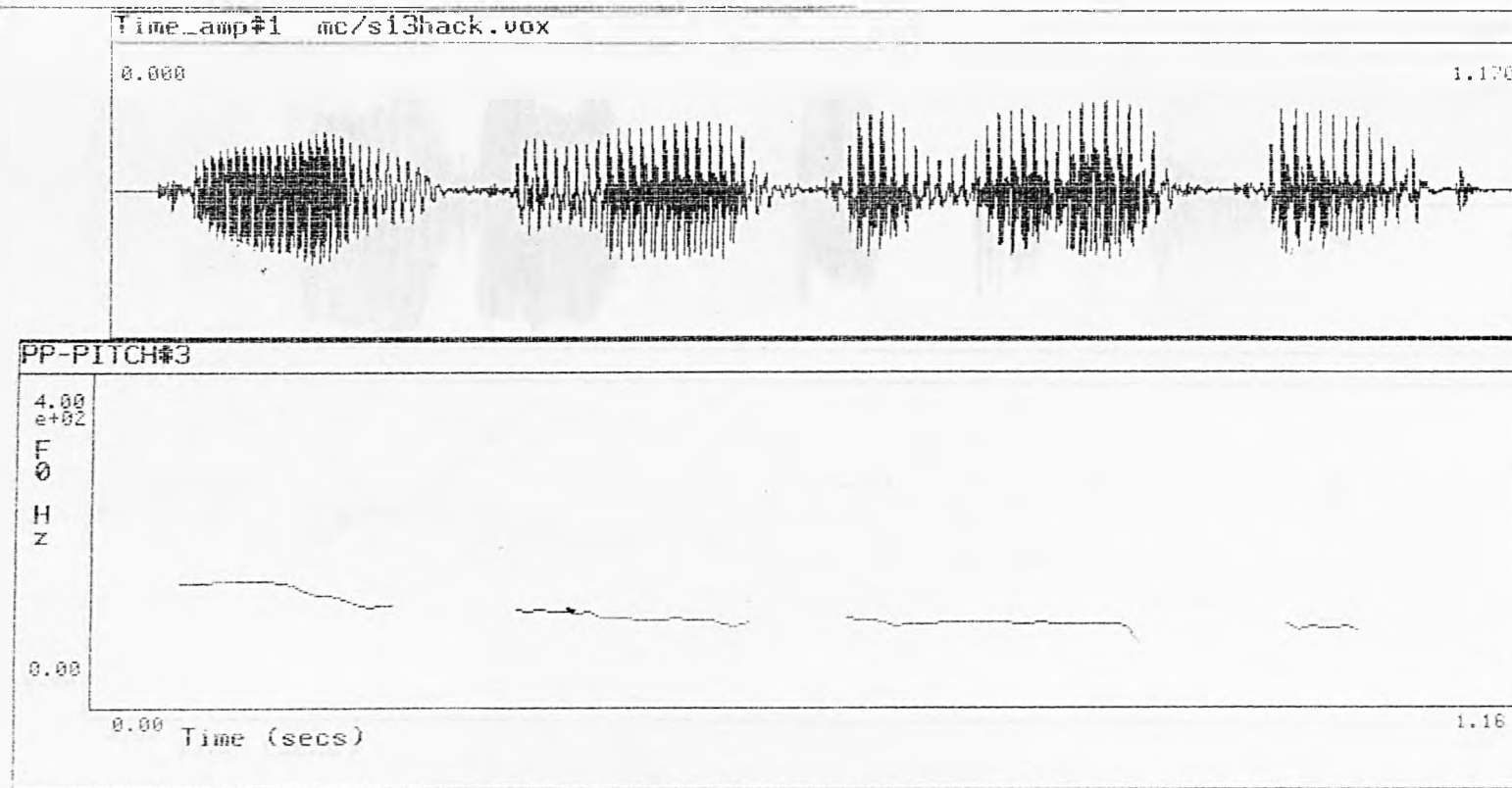
Aparte de la pata central, tiene cuatro patitas más cortas.

AUDLAB Version 2.2 Screen Image :



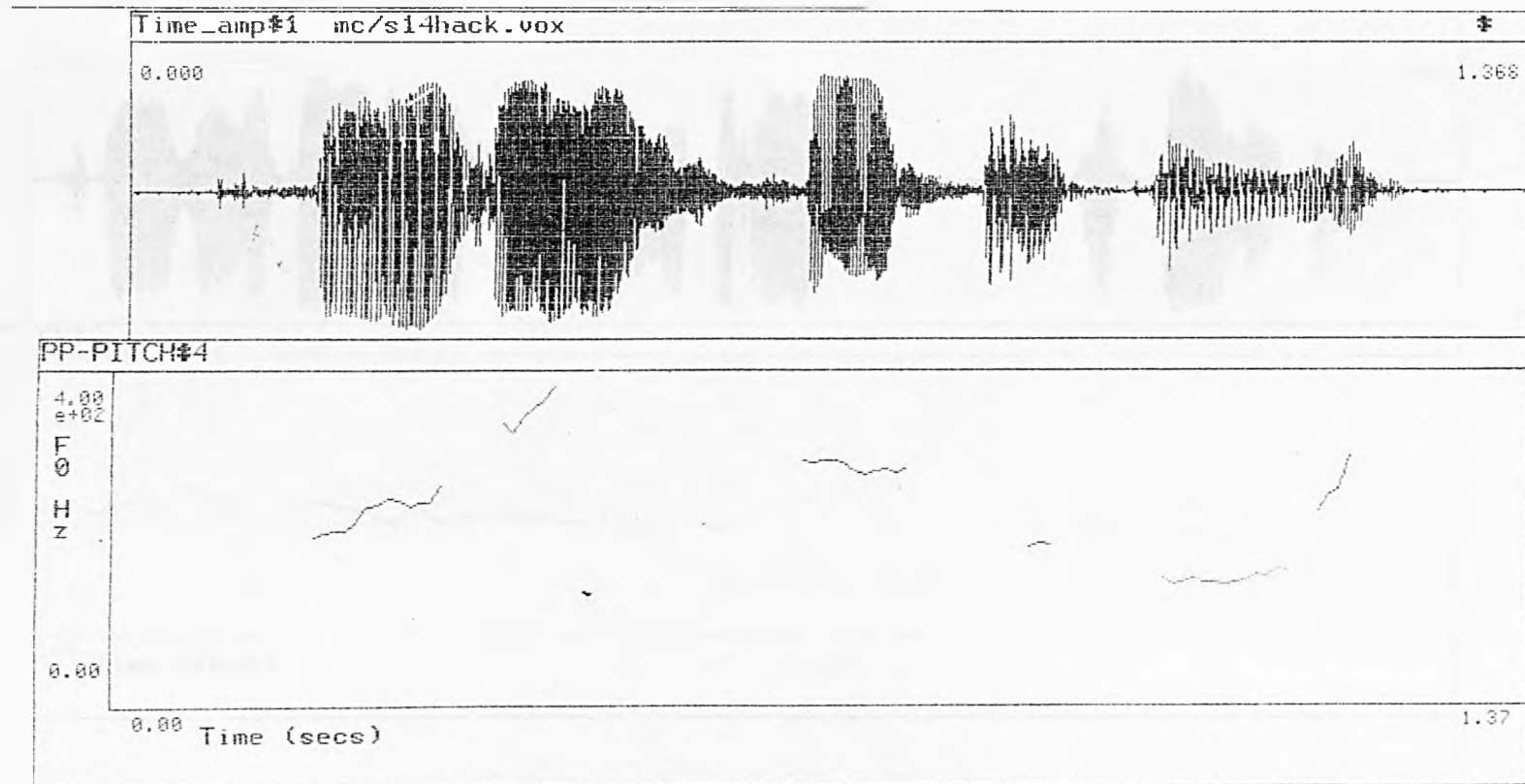
¿Qué hay encima del taburete?

AUDLAB Version 2.2 Screen Image :



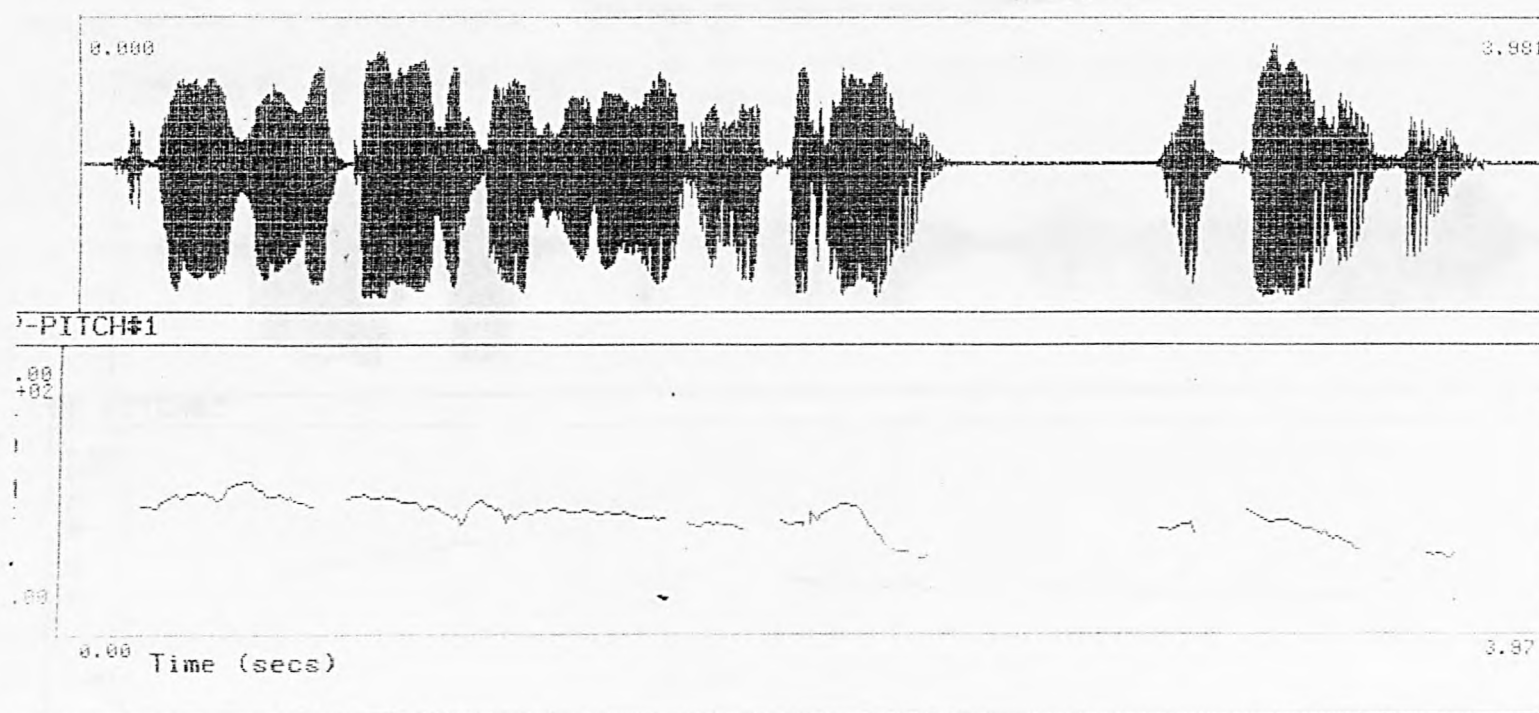
¿Cinco? Son siete, ¿no?

AUDLAB Version 2.00 Screen Image :

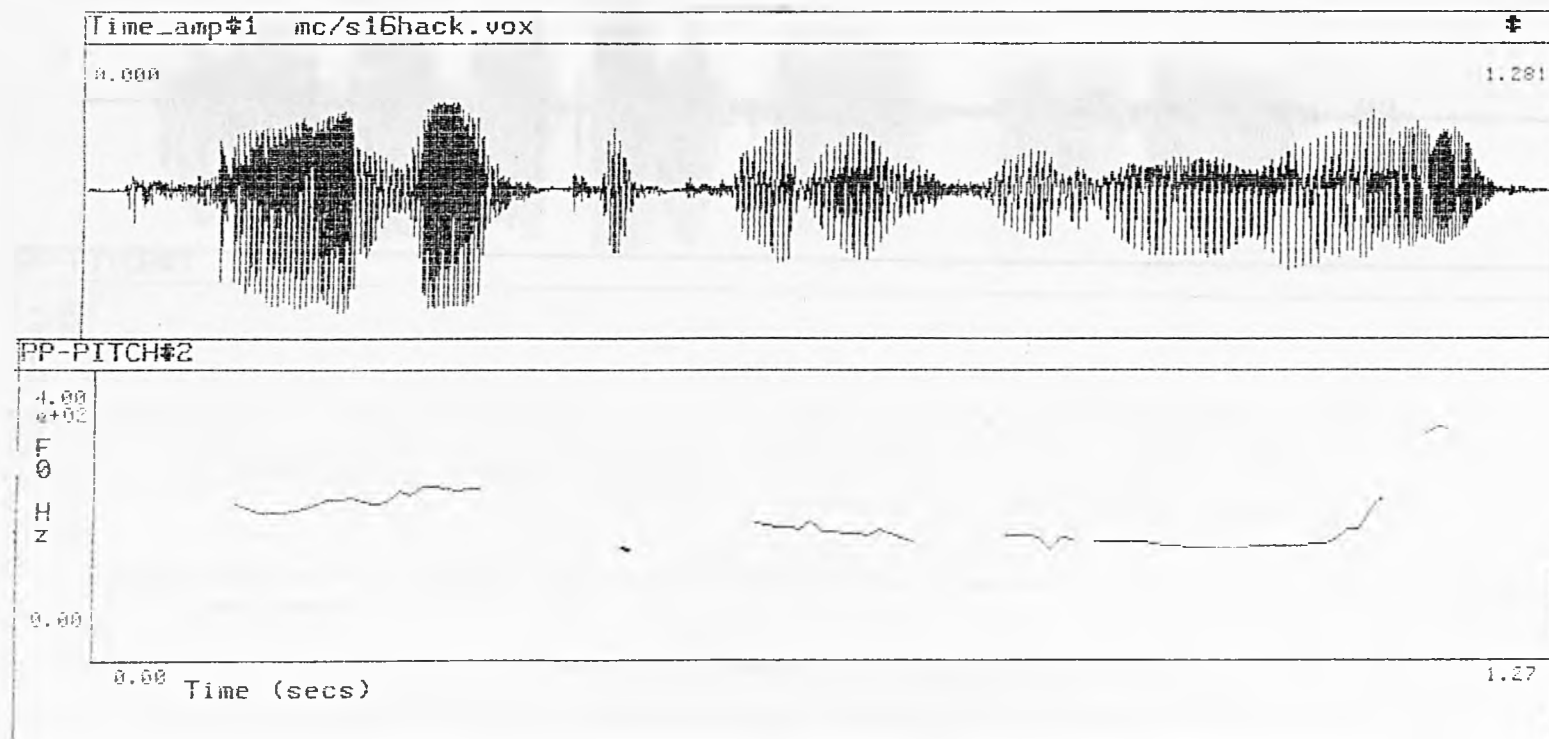


¿Hay algún detalle que puedas ver en la correa o es toda lisa?

AUDLAB Version 2.2 Screen Image :

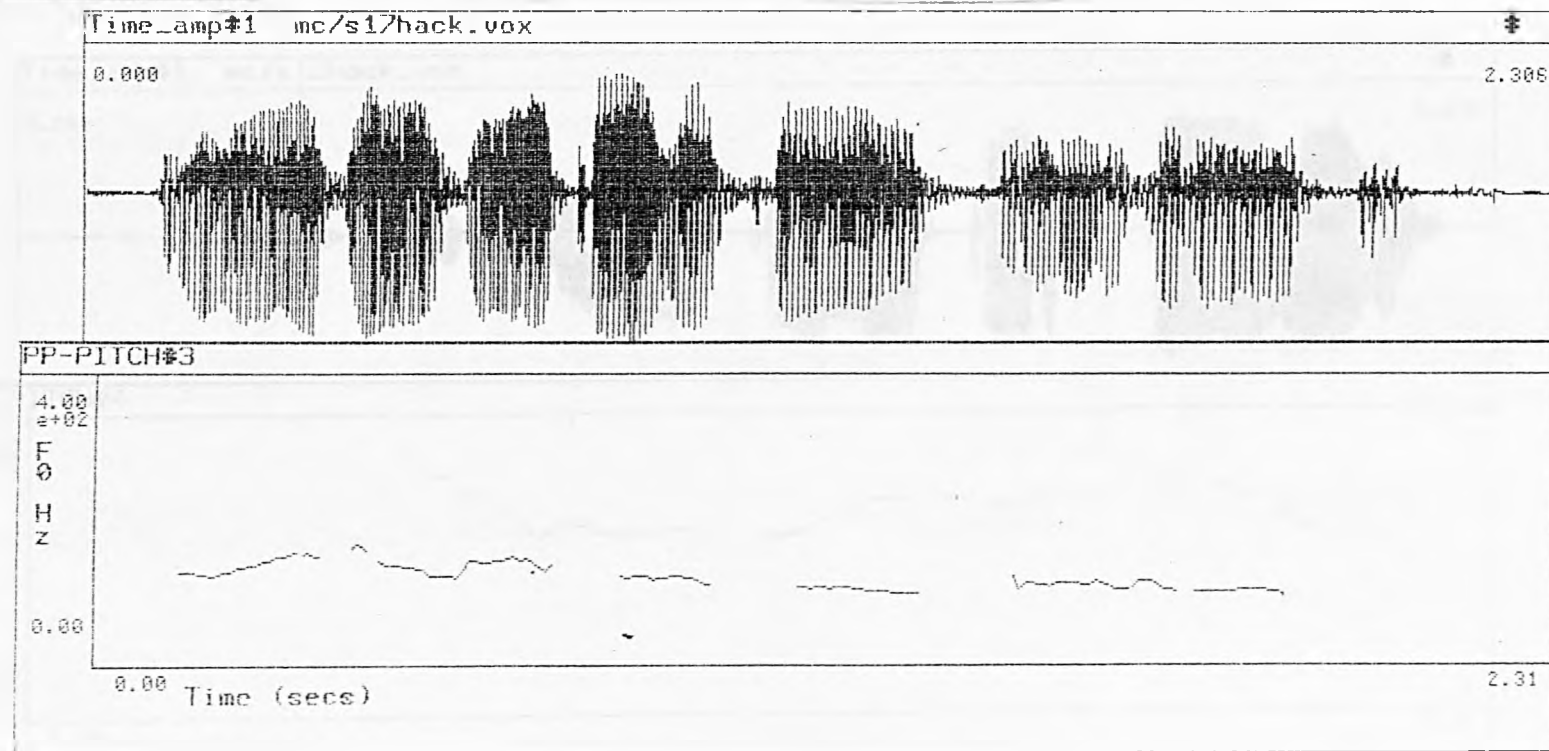


AUDLAB Version 2.2 Screen Image : ¡Oh! Hay dos cacharros arriba, ¿eh?

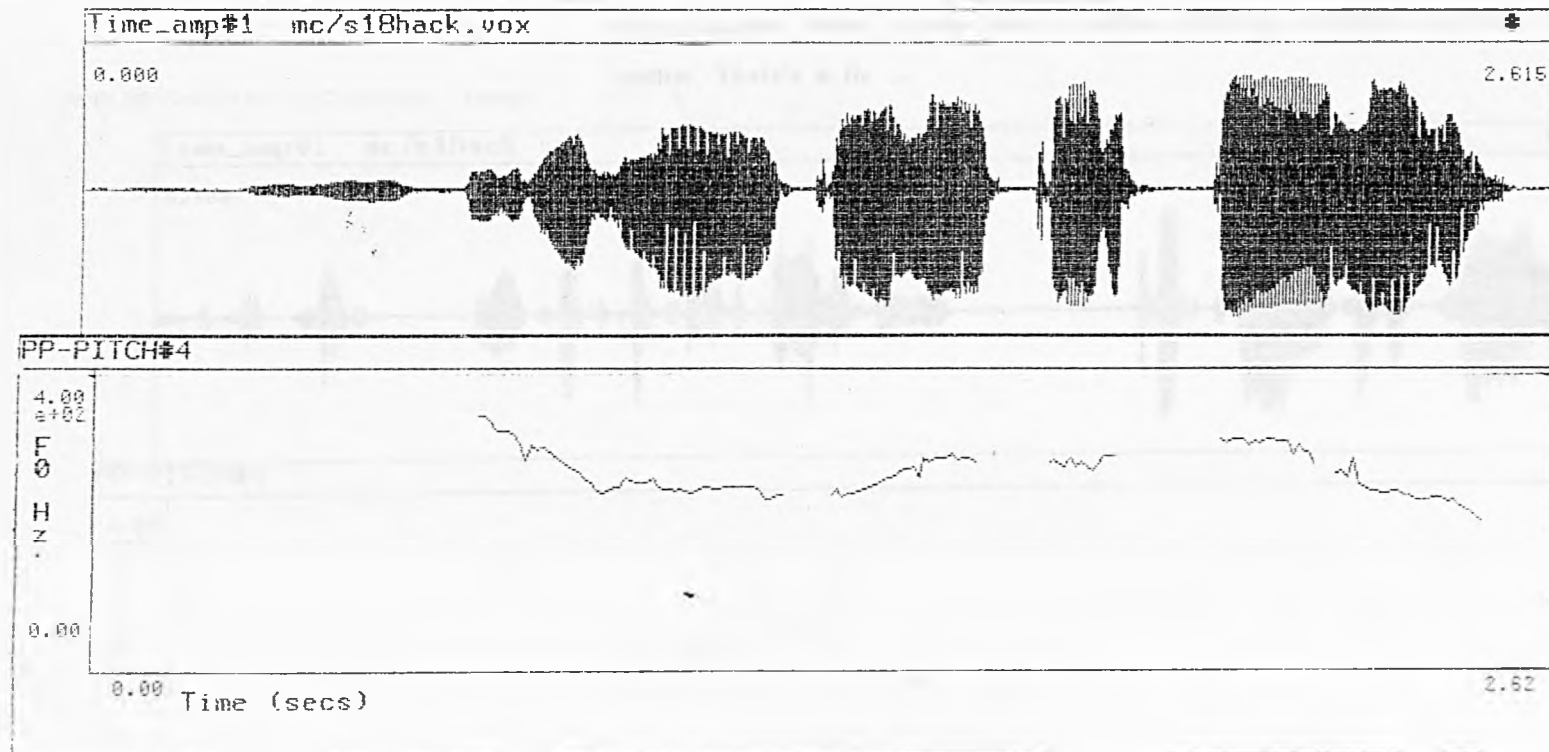


Pues tengo: un sobre blanco, una carta a medio esc ...

AUDLAB Version 2.2 Screen Image :

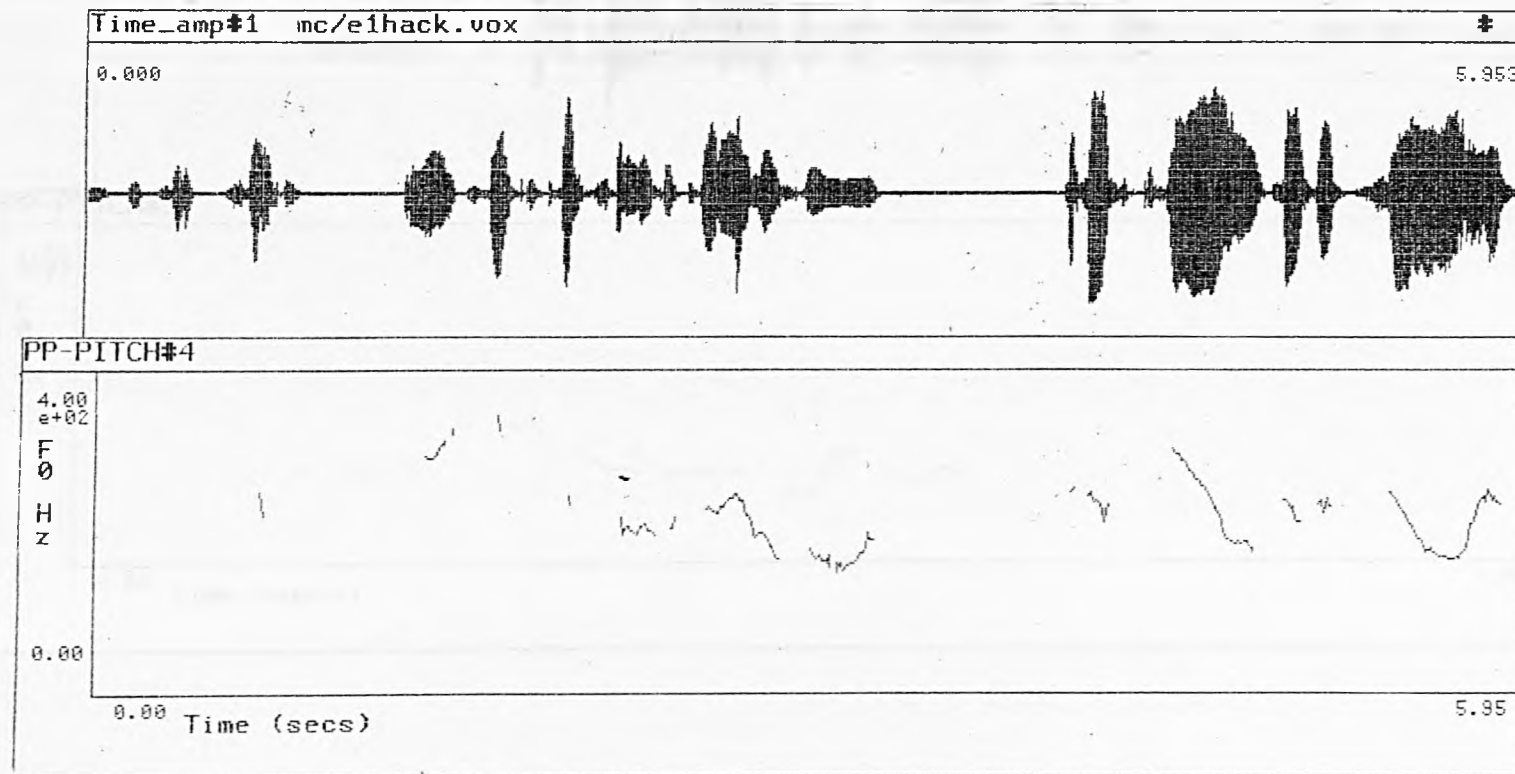


DLAB Version 2.2 Screen Image : Llegamos a la silla caída otra vez; siguiendo para abajo.



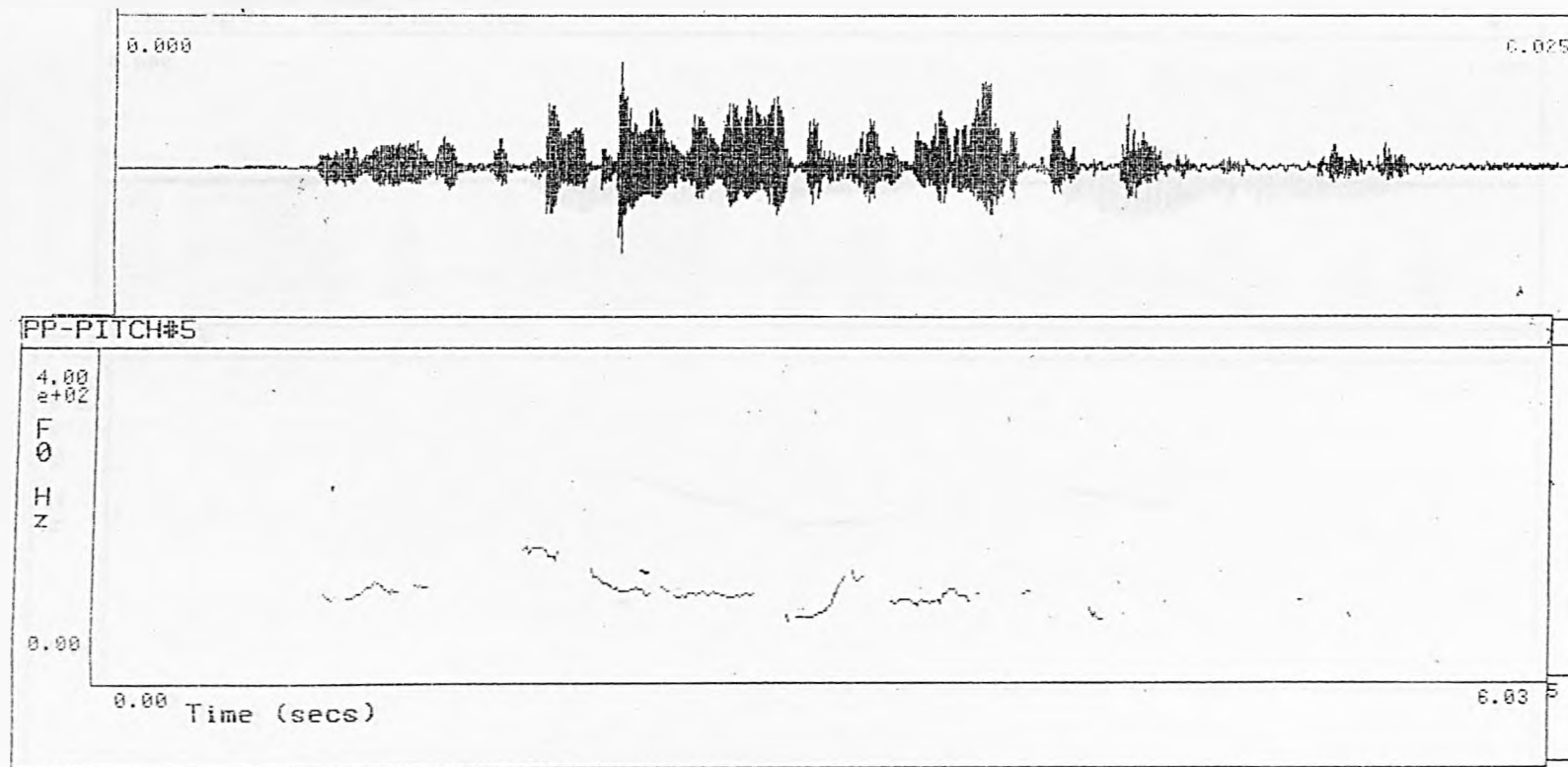
It's a kitchen. Well; it looks like a kitchen with the television in, but there's clothes. There's a tie ...

AUDLAB Version 2.2 Screen Image :



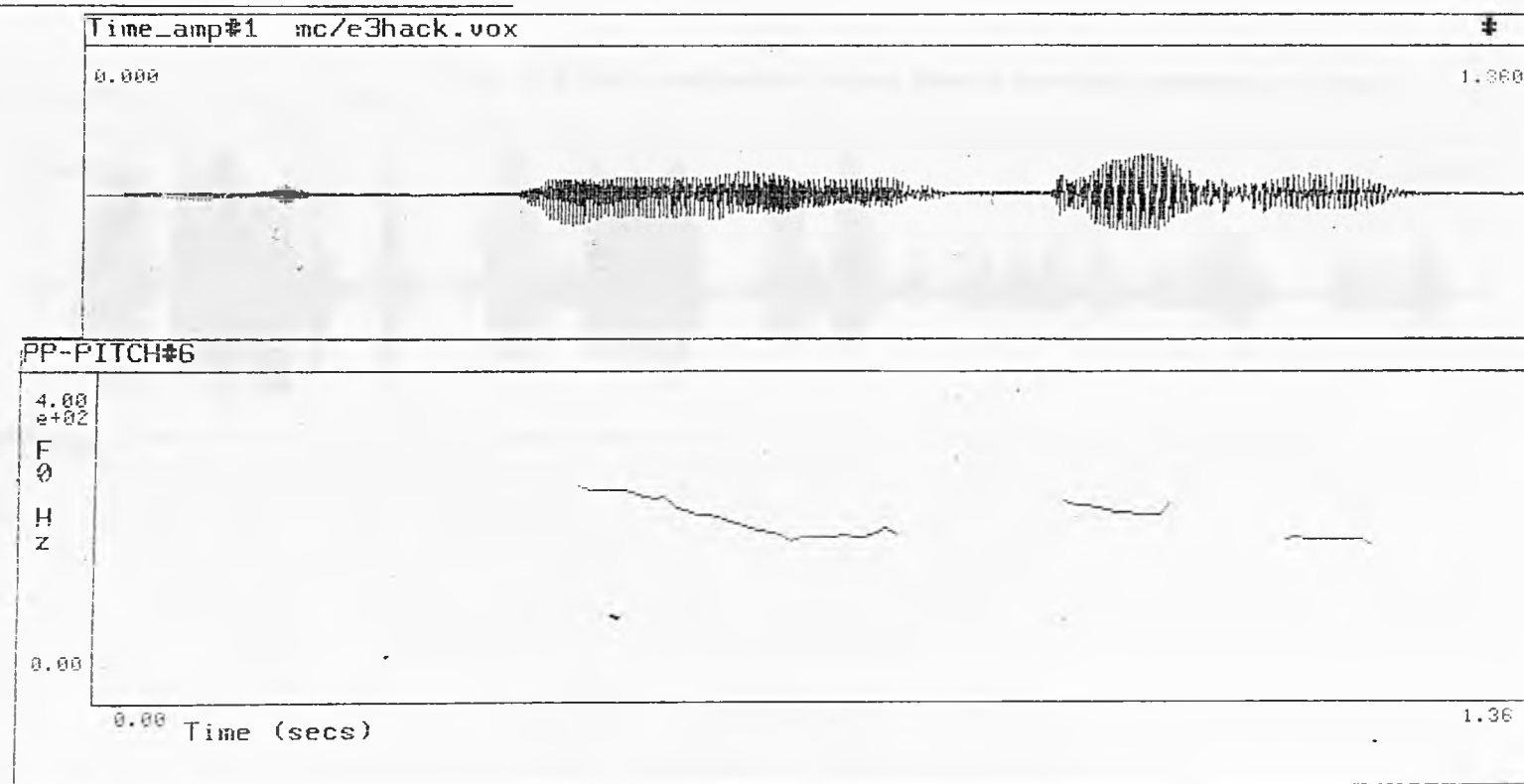
On top of the table, there's a tin can which has been opened. With the lid pushed back; pushed up.

AUDLAB Version 2.2 Screen Image :

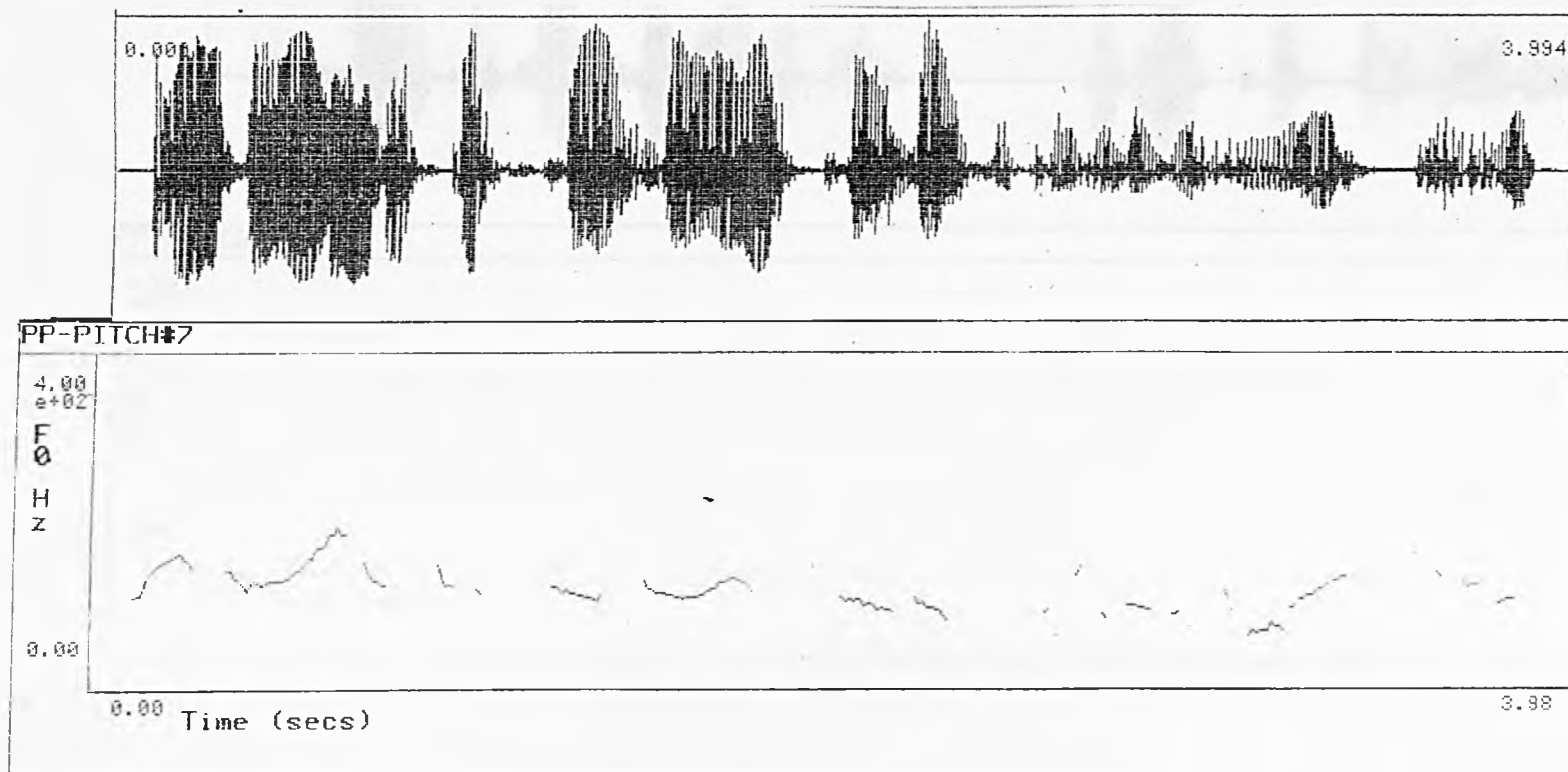


AUDLAB Version 2.2 Screen Image :

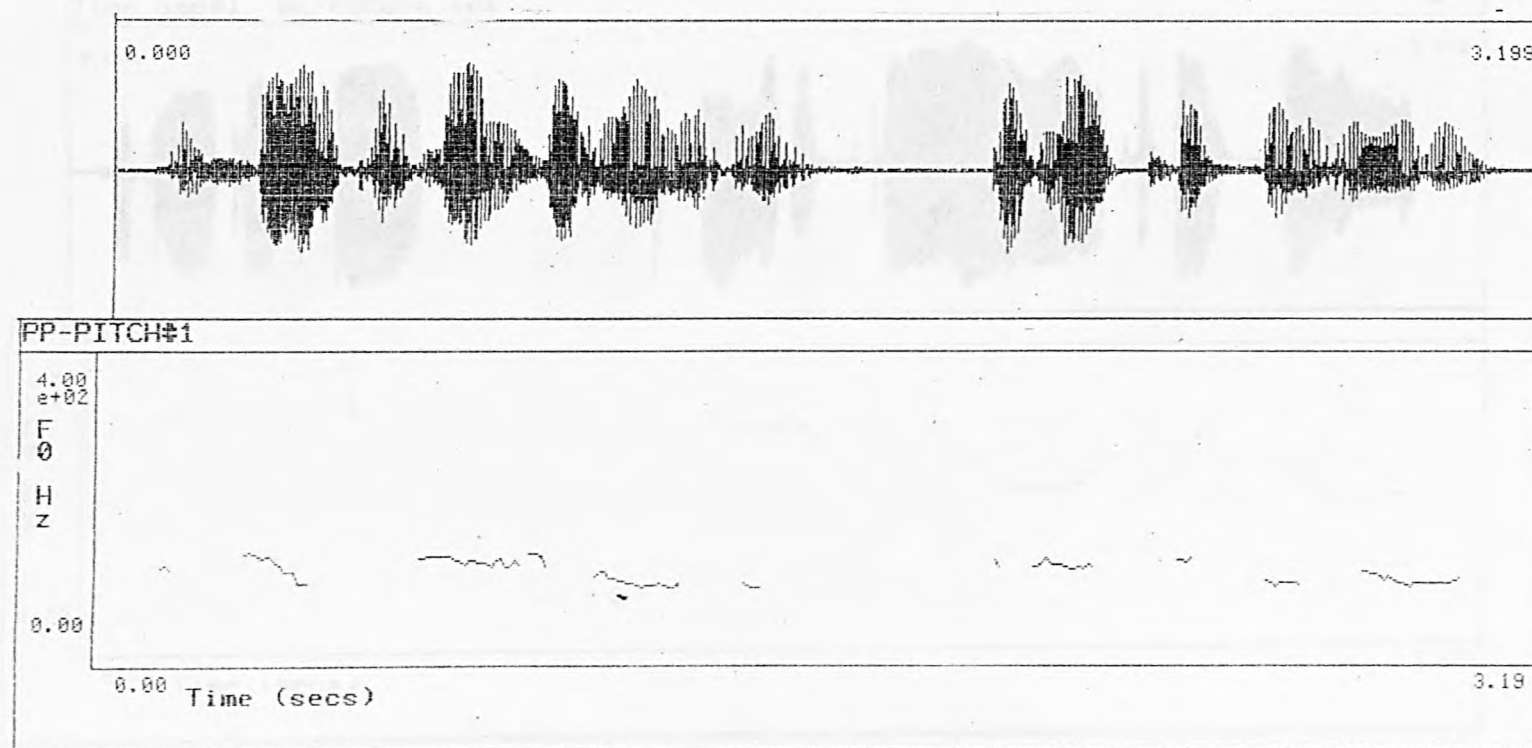
And you've got the tiles, haven't you?



JDLAB Version 2.2 Screen Image : Yes. And there's also another picture directly above the cupboard, isn't there?

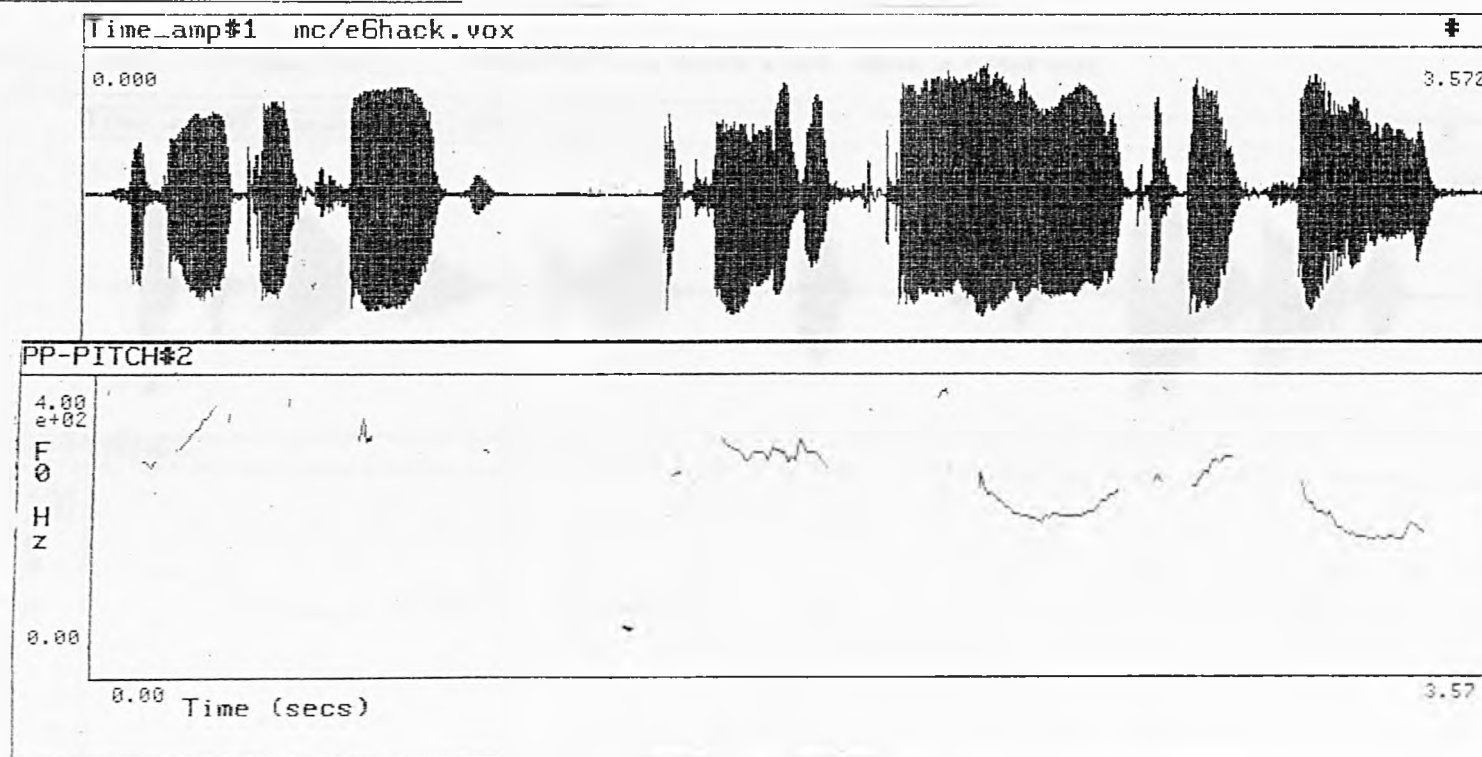


AUDLAB Version 2.2 Screen Image : A shirt. It's got one button on it, and it's got no cuffs on it either.

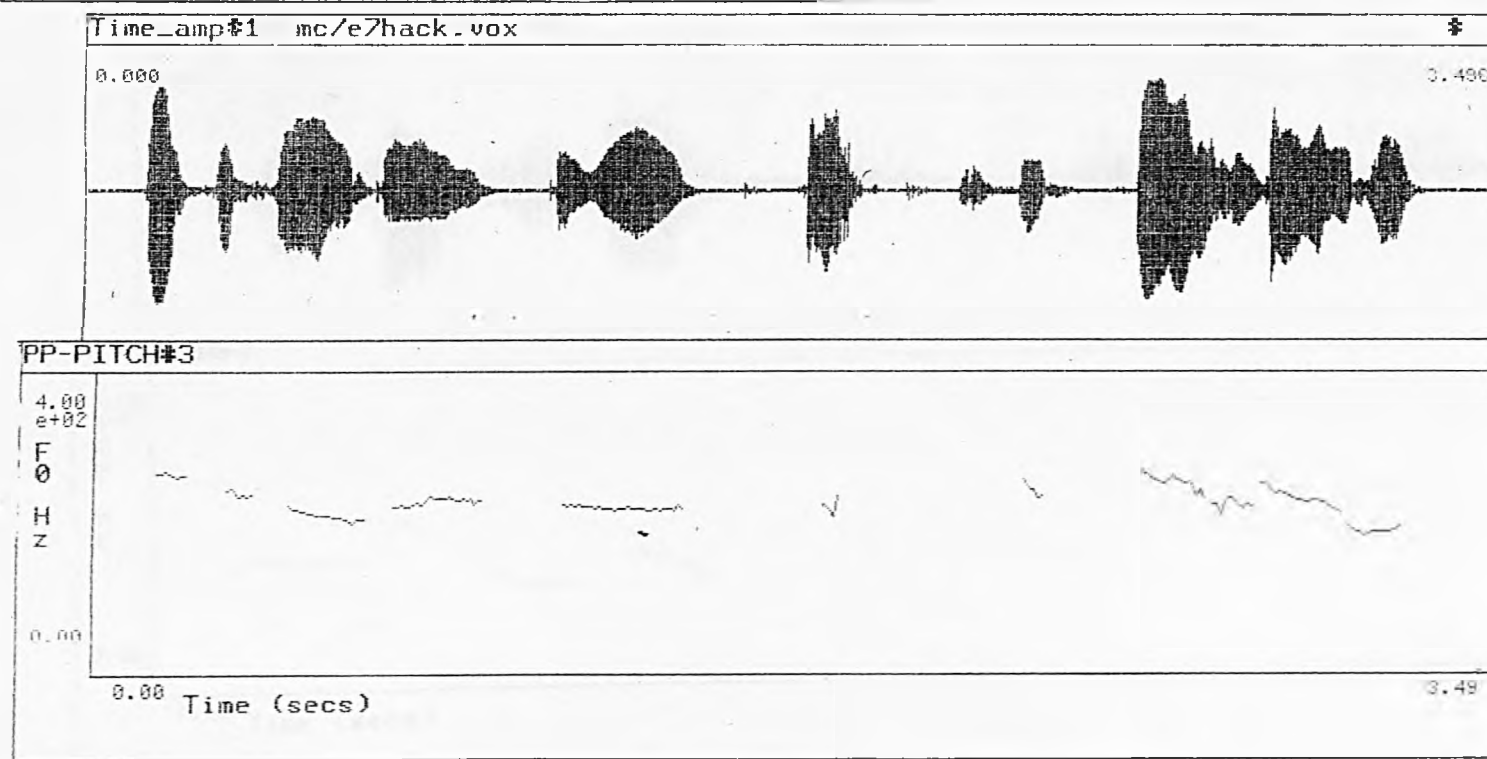


JDLAB Version 2.2 Screen Image :

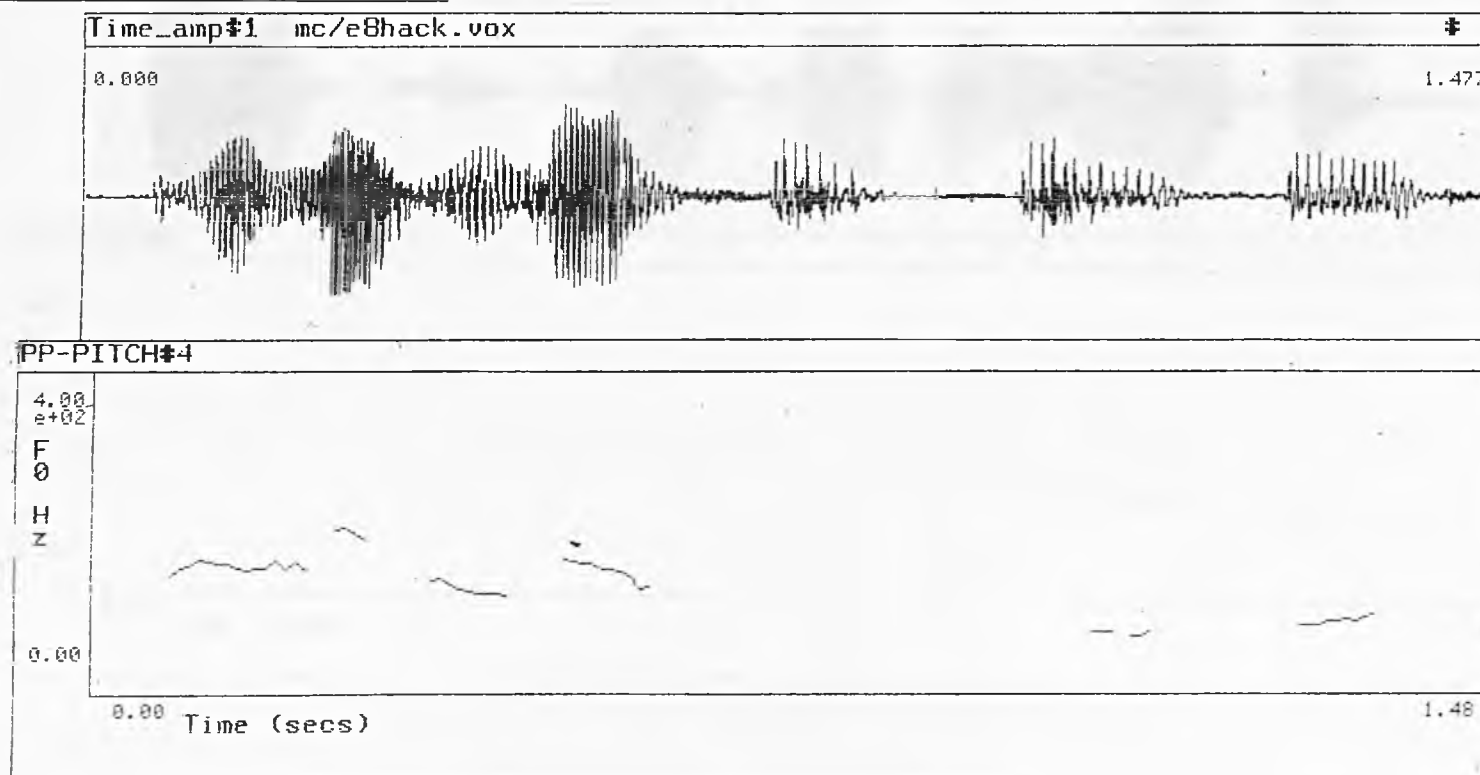
Have you got a ... a kind of scullery? Or a little bathroom?



DLAB Version 2.2 Screen Image : Above the table there's a sock, which is folded over.

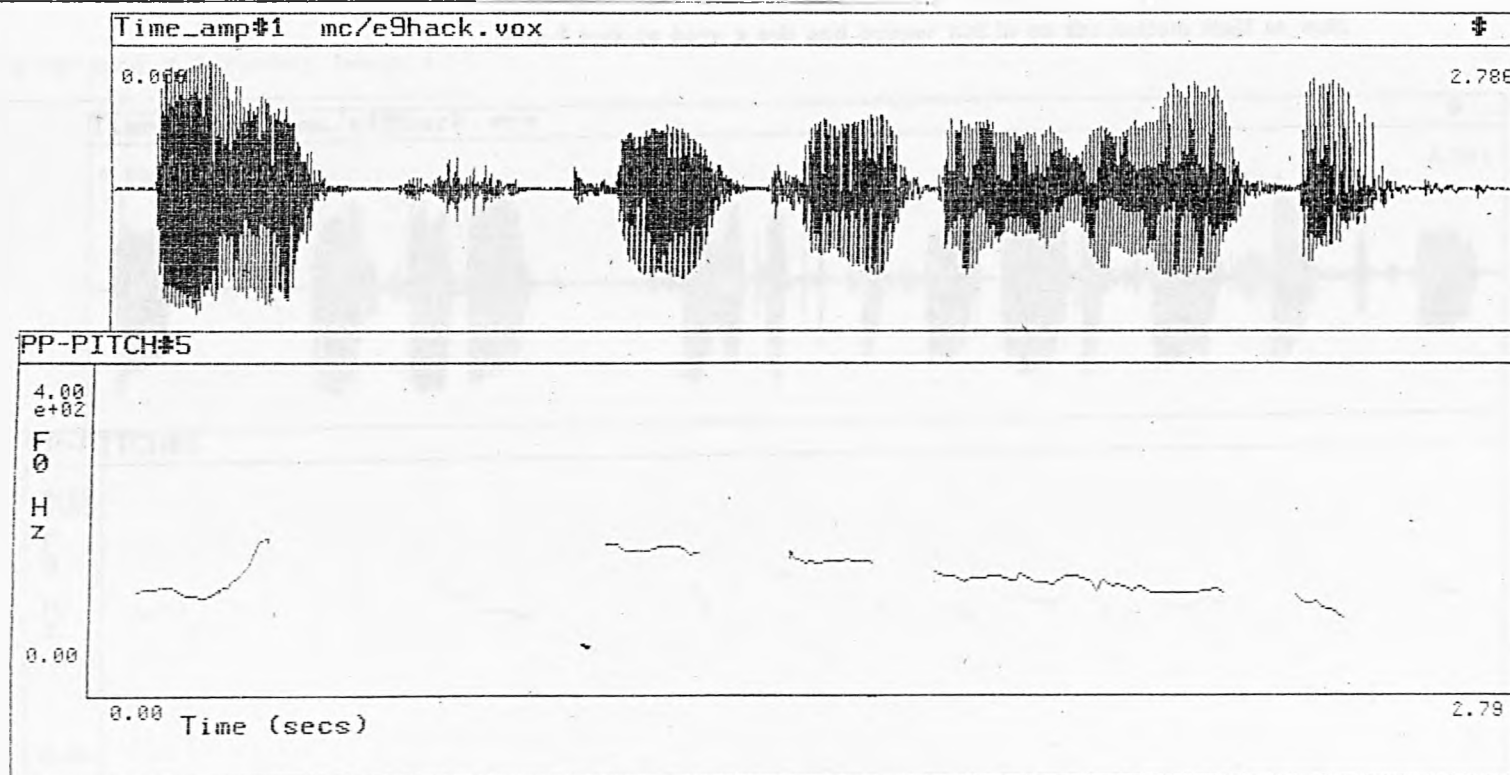


AUDLAB Version 2.2 Screen Image : **Has it got gussets your sock?**



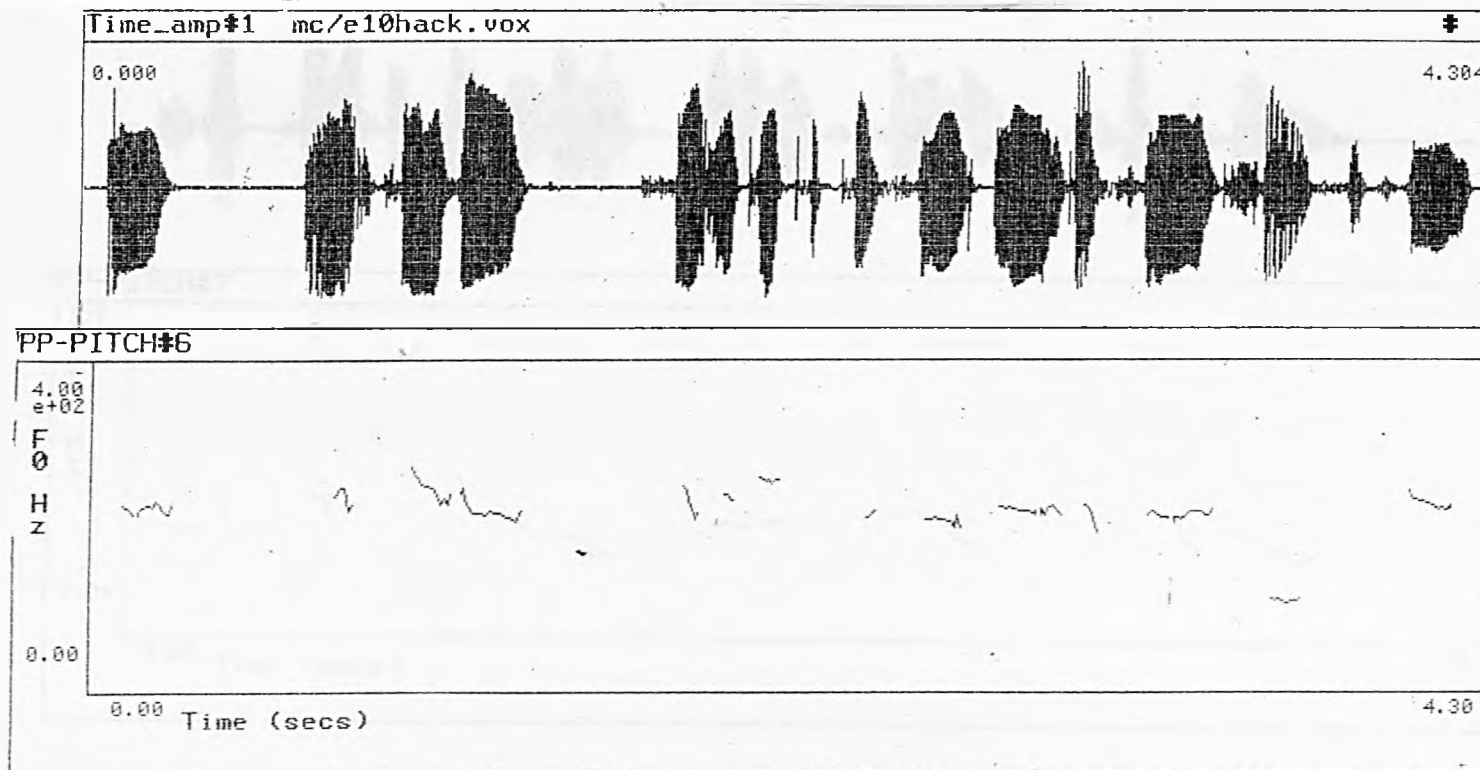
Yeah. It's a toe, cap, and there is a lace up.

AUDLAB Version 2.2 Screen Image :



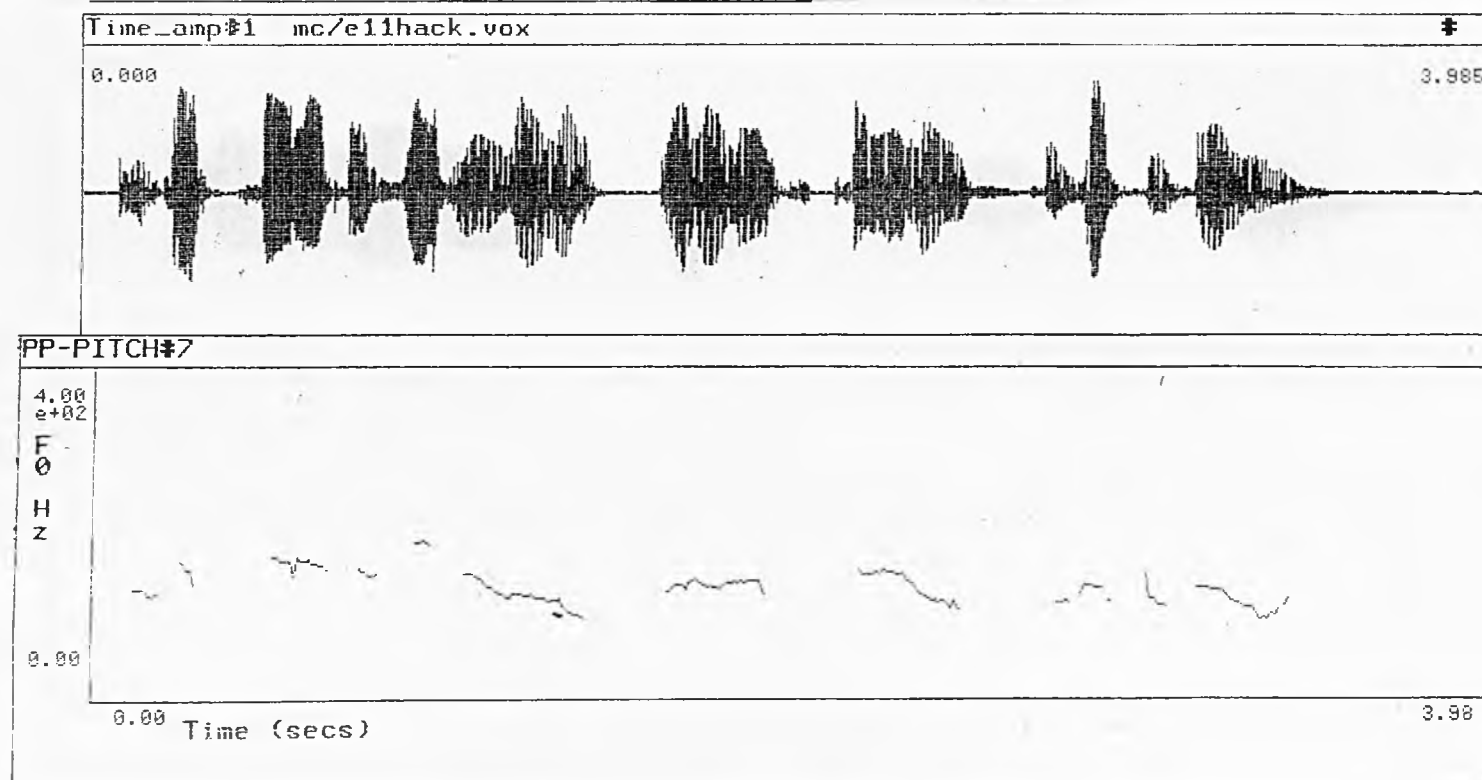
AUDLAB Version 2.2 Screen Image :

Mm; I look to have a salt and pepper pot in on the bottom shelf as well.



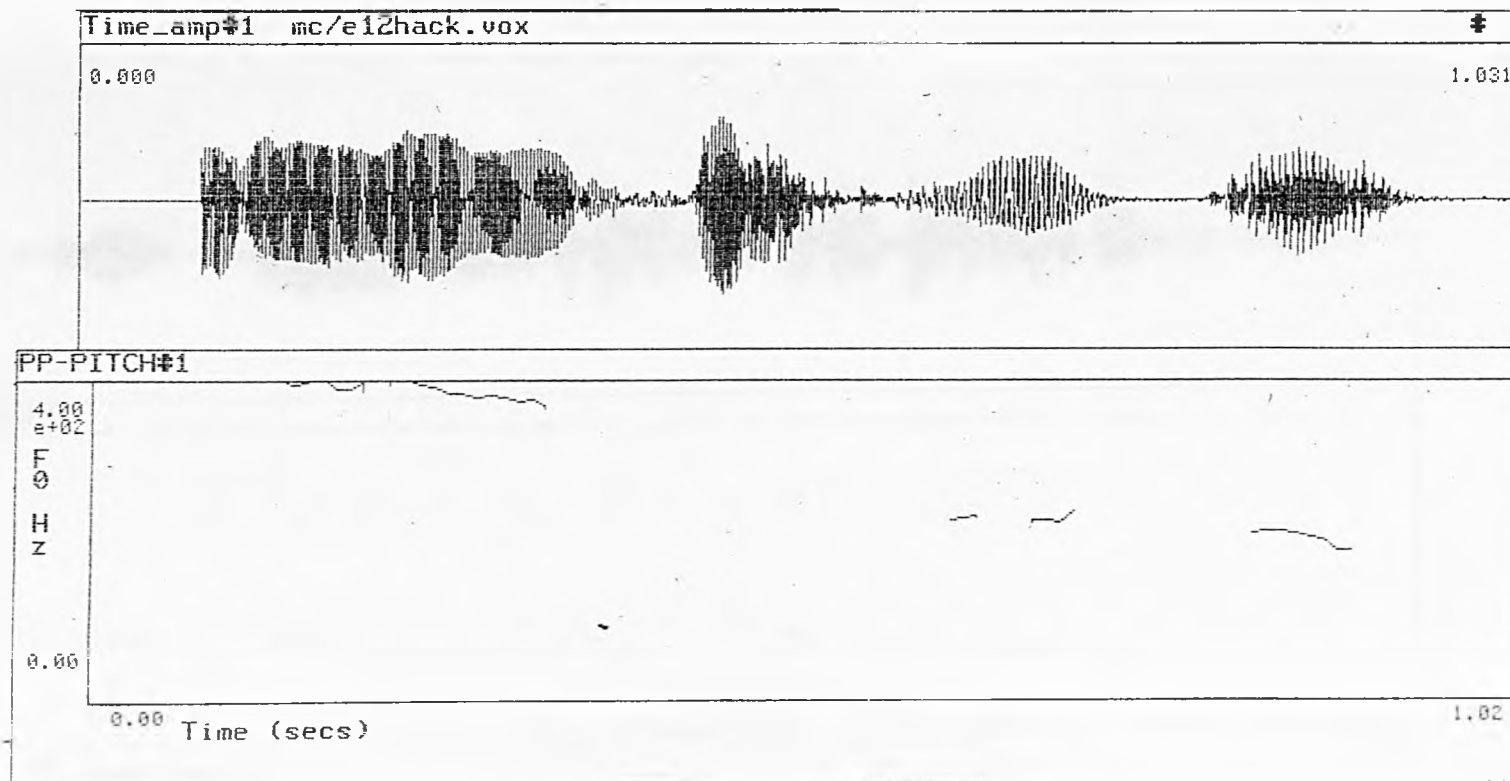
Has it got two little buttons on it? One in each corner? The bottom corner?

AUDLAB Version 2.2 Screen Image :



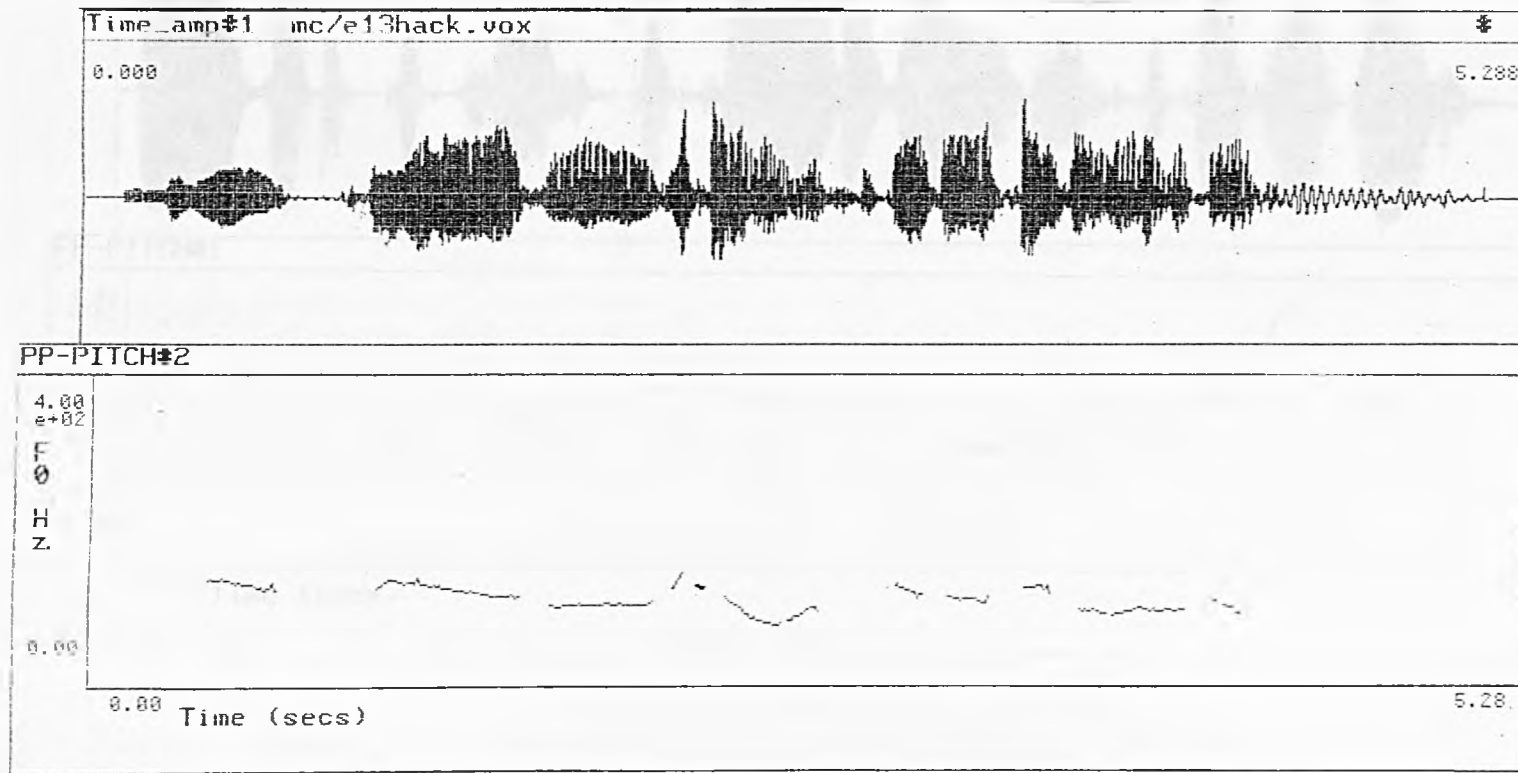
How, how many's that we've got?

UDLAB Version 2.2 Screen Image :

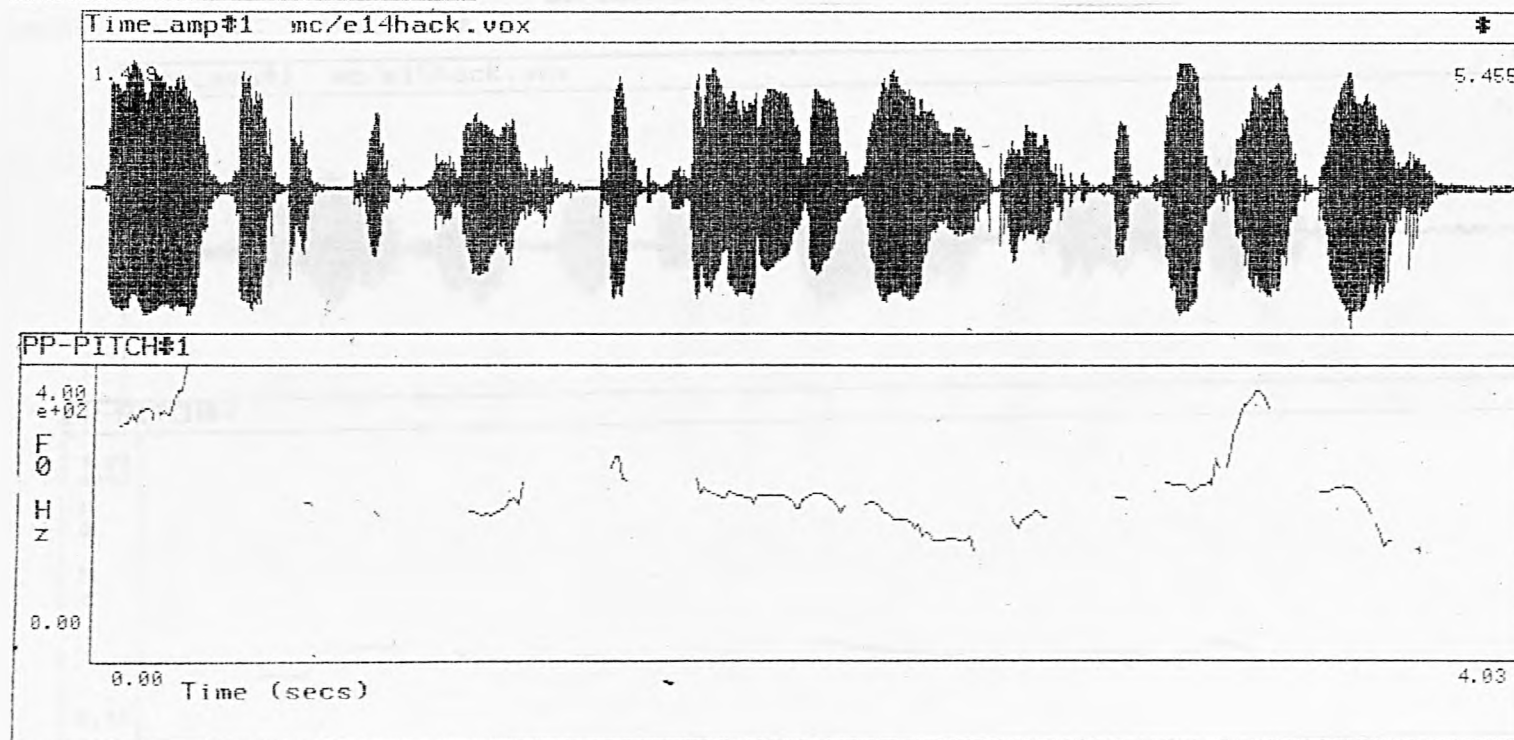


Yes. How many, how many little legs supporting the central leg of the table?

DLAB Version 2.2 Screen Image :

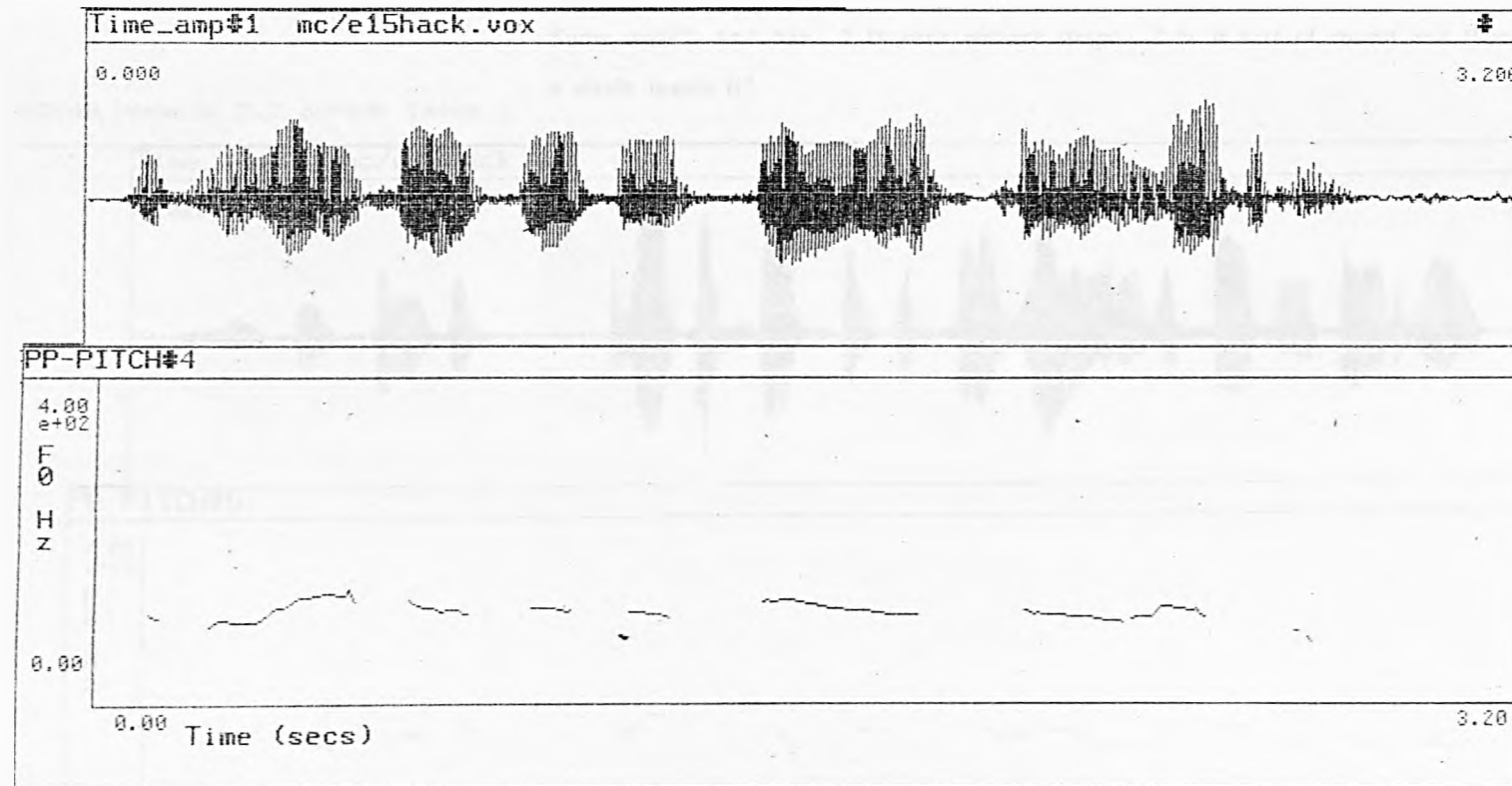


DLAB Version 2.2 Screen Image : Well. I have got a picture and it's picture number one and it's a complete mess.



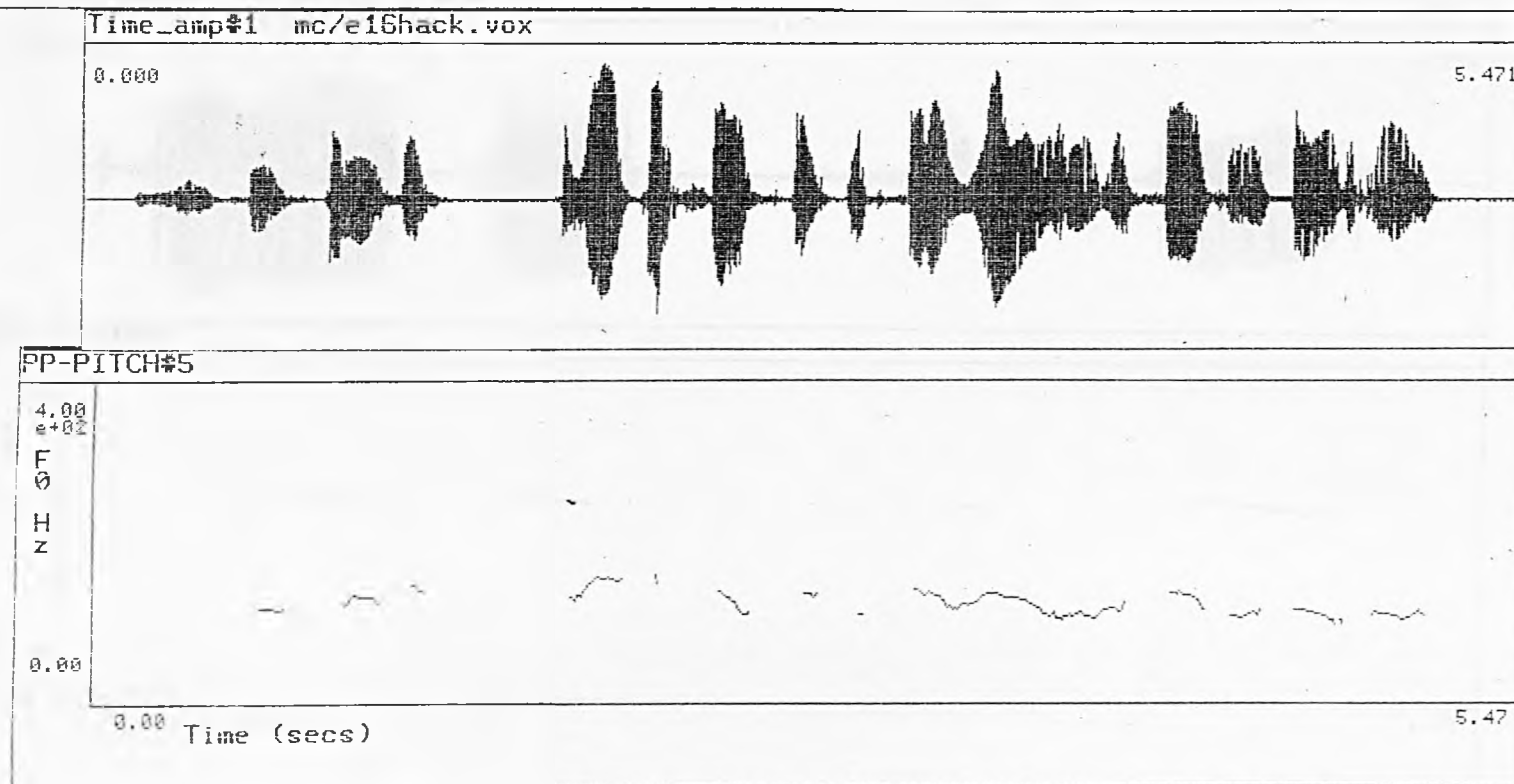
But there are one, two, three, four, five files vertically.

AUDLAB Version 2.2 Screen Image :



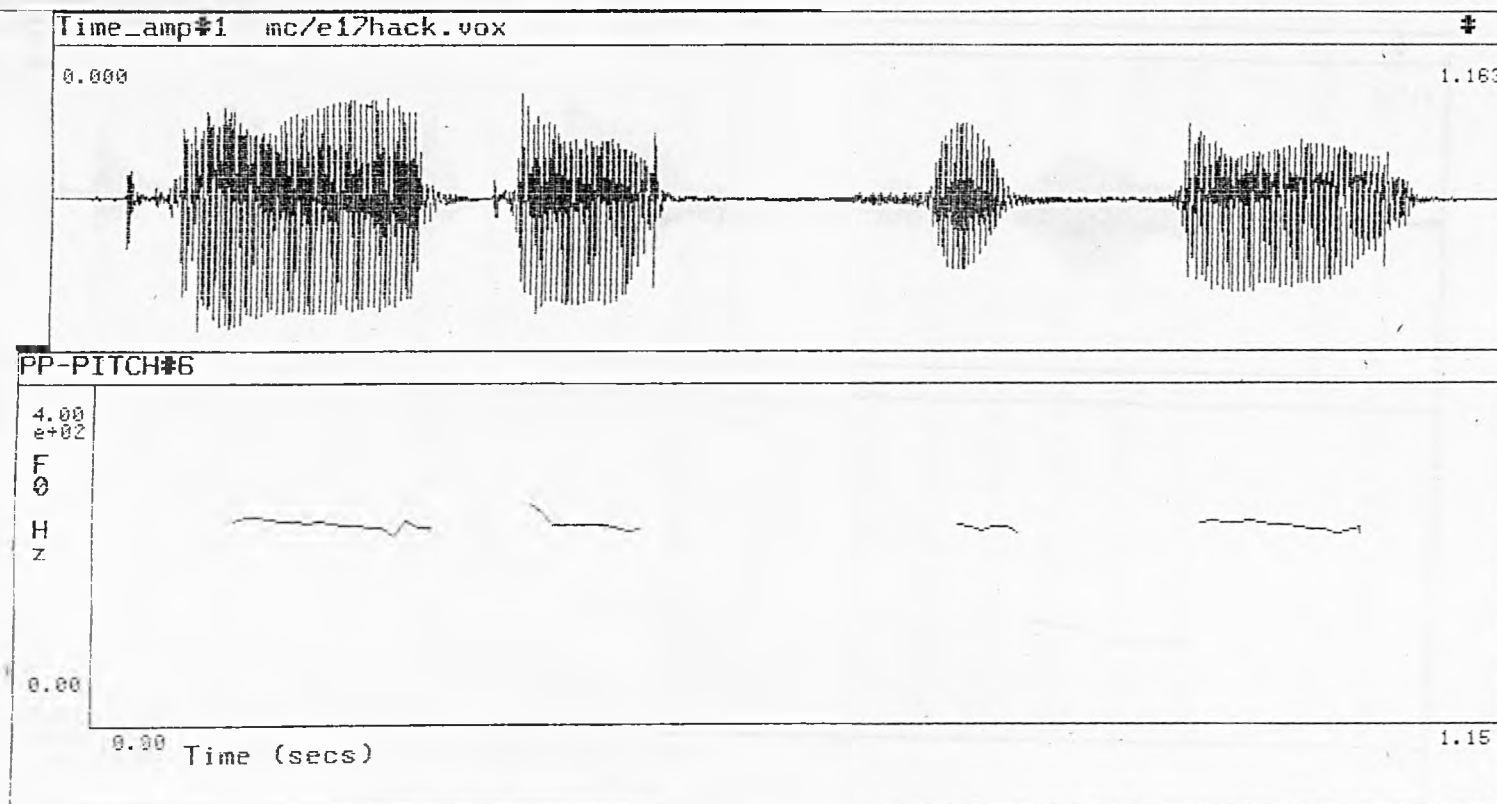
Some motiff. And has ...? Is your picture shape ...? Is it sort of round and there's
a circle inside it?

AUDLAB Version 2.2 Screen Image :



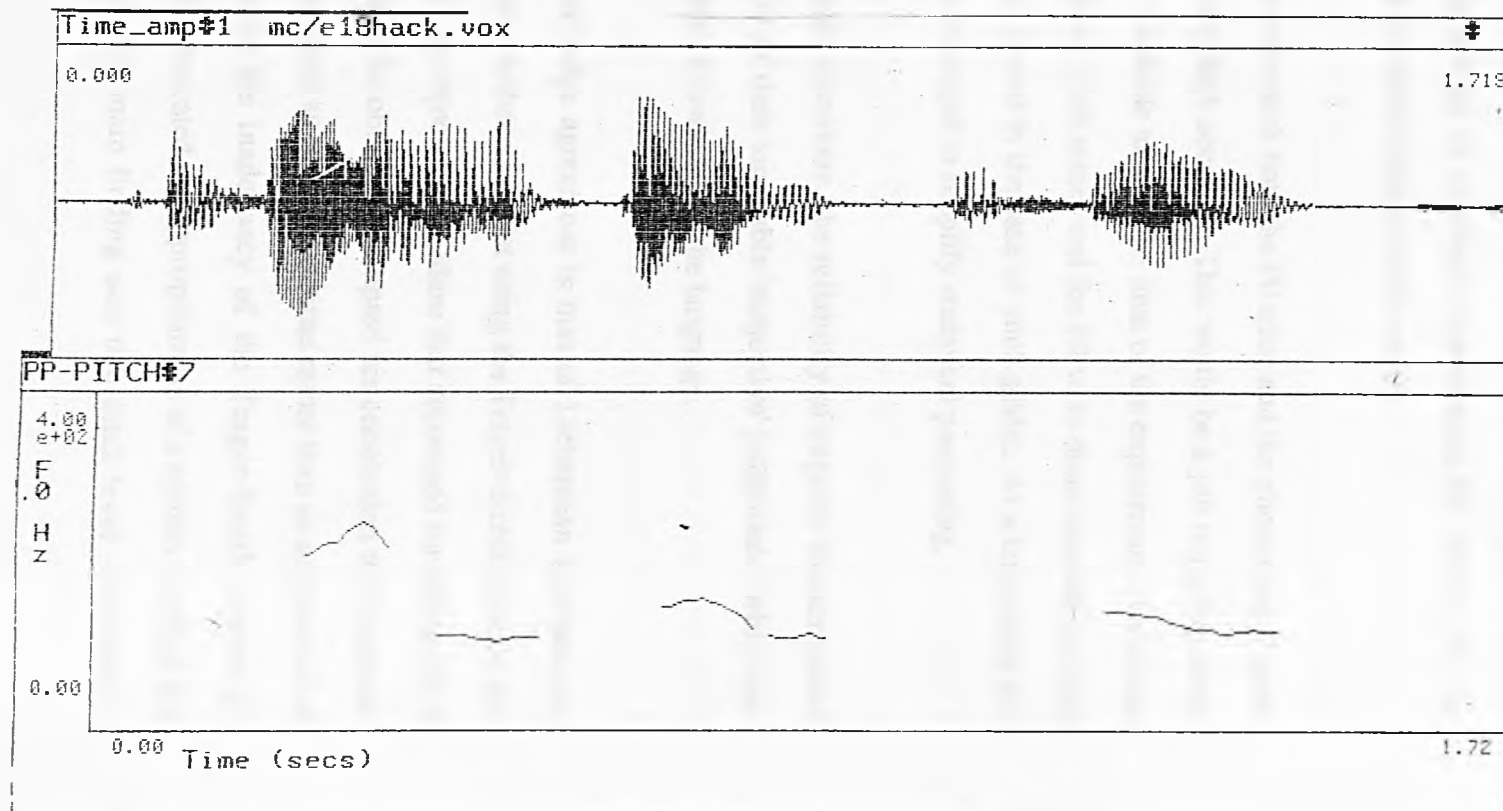
Whereabouts is that?

AUDLAB Version 2.2 Screen Image :



A heart or a spade? Which one?

LAB Version 2.2 Screen Image :



It is to be emphasised, though, that however good the extraction of F0 may be, it is not the same as the auditory sensations; however, it proves a useful analytical tool nevertheless. Important to notice as well is the fact that the storing of F0 traces together with the corpus as part of the database is easy in the sense that the same storage medium and data structure can be used. The drawback of this technique is that the analysis generates very large strings of numbers representing F0 which, for an experiment such as this, proves too much data to handle easily.

We think that, ideally, for future research both the F0 trace and the phoneticians' pitch curves would be digitised at very high accuracy. This would be a job requiring some technology that was not easily available to us at the time of the experiment. In our case digital values for the phoneticians' pitch traces and for F0 were done manually on the basis of one value per syllable, or two in the case of pitch glides. At a later stage the two figures for pitch glide were averaged to simplify statistical processing.

5.2.2.4. Discussion : As said elsewhere, the reliability of experts' transcriptions has been questioned on account of their inevitable 'subjective' judgements which are suspected to be influenced by their knowledge of the language.

The best-known study of inter-judge agreement is that of Lieberman (Lieberman, 1965), in which he set out to test whether a linguist using the Trager-Smith notation for pitch phonemes did actually use an objective procedure that accounted for the physical acoustic signal or not. The results he obtained prompted his conclusion that linguists appear to perceive intonation contours as complete entities rather than as successions of pitches and stresses. He proved the inadequacy of the Trager-Smith system of phonemic levels, and seemingly advocated the appropriateness of a system in which the whole contour was significant. His main finding was that pitch level -'phonemic'-

transcription was heavily influenced by knowledge of linguistic structure, thus reflecting a native language competence, while the drawing of pitch curves was less liable to this effect.

In the case of this study, we would predict that the experts' transcriptions should be no better for English than for Spanish in terms of objective accuracy since L1 knowledge can cause distortions. This prediction is based on the facts that (a) none of the judges was a native speaker of Spanish, and (b) two judges were not native speakers of English. Our results reflect that the prediction was justified as shown in the figures in section 5.2.2.1.

From this we might infer that the validity of the transcriptions in the rest of the data reported here is reasonably reliable (though a higher correlation had been expected). Phonetically trained judges seem to agree reasonably well among themselves though to a lesser extent with computer-extracted F0 traces. We therefore conclude that transcriptions of one variety of Spanish by a speaker of another variety of Spanish should be no more liable to interference than any other expert's prosodic transcriptions. To sustain our conclusion we provide the general results of the transcriptions of the token 36 sentences done by the researcher which show a significant ($p < .02$) between her transcriptions and those of the five experts. What is more important in addition to the agreement with other judges is the consistency of the transcriber's work; it has not been possible to quantify this but every effort has been made to ensure consistency.

CHAPTER SIX

RESULTS FROM COMPUTER ANALYSIS

OVERVIEW : Chapter Six is to deal entirely with the results obtained through the analysis by computer of the corpus of spoken Spanish and its subsequent comparison with the existing IBM/Lancaster corpus of spoken English. Three main aspects are to be discussed in full in this chapter:

1.- Extracting information from language corpora in which some general points concerning the appropriateness, usefulness and scope of spoken corpora are discussed. Various ways of extracting information from a corpus are shown as applied to the particular case of the corpus of spoken Spanish.

2.- Results on Spanish is to deal with the way in which the spoken Spanish material was handled and analysed. Tables of results concerning (a) number of syllables per word, (b) number of words per tone unit, (c) number of minor tone units per major tone units, (d) number of major tone units per utterance, and (e) frequency of occurrence of tones in tone units. These results are obtained from each of the samples forming the different categories of the corpus; the grouping of the samples of speech in these categories was made, as fully explained in Chapter 4, on the basis of (i) **Style of speech**, i.e. spontaneous or scripted; read or improvised; formal, informal, friendly, or colloquial, (ii) **topic**, i.e. news were grouped according to subject; thus sports news were all in one category, international news in another, etc.

3.- Comparison with the English Corpus where we will try to establish a possible parallel between the prosodic systems of both languages in the light of the

results obtained.

6.1. EXTRACTING INFORMATION FROM LANGUAGE CORPORA :

Language corpora are usually gathered for different purposes and analysed in different ways according to the goal of the investigation. We have already mentioned how language corpora are constructed and the processes that their analysis entails with special reference to all-purpose language corpora such as the Brown Corpus or the LOB corpus; more specifically oriented corpora like the SEC corpus have also been referred to. In the case of SEC, note that the attention is mostly directed towards the analysis of prosody though it actually makes provisions for grammar analysis by its preparation for the CLAWS1 tagging system

In general, useful corpora are often too large for manual analysis and computers become a necessary tool to speed up the process; notice though that computers cannot, by any means, do anything that could not be done manually, i.e. counting occurrences of items, grouping items together, calculating percentages, etc. The main use of computers has been to count occurrences of particular items as well as their co-occurrences. Perhaps the most attractive feature that computers offer to the linguist is that, in principle, there is no limit as to how much data can be extracted, nor as to how much data a corpus should contain thus broadening the former limitations enforced by the physical inability of the linguist to handle large amounts of data.

Information can be extracted from a language corpus by means of computer analysis by using either (i) specially written programs like FORTRAN, (ii) specially designed text processing language as SPITBOL, for instance (iii) a package designed for the purpose like OCP for example; and (iv) an operating system

: UNIX

It is important to stress here that in the case of the present study, this should be viewed not as a complete corpus analysis but as a preliminary study on a moderately-sized corpus one of whose main purposes is to explore a number of techniques for data extraction. It is hoped that in future years the corpus will be greatly expanded, and a standard computational approach to the analysis developed.

6.1.1. Ways to extract information from a corpus : The jobs that need doing when trying to extract information from a corpus range from the very simple to the very complex. At the simplest level, any word-processing packages will allow one to carry out fairly simple operations such as locating all occurrences of a particular string or pattern, reformatting the text into short lines -or even one word per line- and globally altering certain characters for the purposes of comparing two files transcribed using two different conventions. The bulk of the present corpus was typed in and edited with the MacWrite package on an Apple Macintosh Plus before being transferred to the University's central mainframe computer (Amdahl).

However, many of the tasks that we wanted done were beyond the power of this word-processing program and it became necessary to consider some of the alternatives we mentioned above and which we will refer to in detail:

6.1.1.1. Specially-written programs in conventional programming languages : most high-level programming languages are capable of manipulating textual data, and are useful in that they have been designed for handling large amounts of data rapidly. One obvious example is **FORTAN-77**, which, though now obsolescent, has been the language used in writing many widely-used packages. A

number of programs were written in this language for some basic data analysis (see acknowledgements). The C language is well suited to programming for character handling and string manipulation, and the best-known handbook for this language (Kernighan and Richie, 1978) contains many examples. No programs were written in C for the present work, though the possibility was seriously considered. C is the principal programming language used on projects in the Leeds University Linguistics and Phonetics Department.

The disadvantage of programming in this way is the ad-hoc nature of the operation as programs tend to take a long time to write, and to be useful only for the specific question under investigation.

6.1.1.2. Specially designed text-processing language : An alternative is to use a language specially designed for the purpose. The best-known text-processing language is SPITBOL, which is widely taught to students of linguistics and literary computing. SPITBOL has very powerful pattern-matching capabilities and is well suited to corpus work. However, it suffers from several disadvantages: it is not easy to use, and it takes a long time to learn to the point where useful results can be produced. In addition, it is not a well-known language outside our own specialist field, and this makes it difficult to get help with problems unless a specialist is at hand. Several pilot attempts at practical SPITBOL programs were made by the writer, but it was decided not to pursue this further.

6.1.1.3. Specially-designed packages : The most widely used package for textual corpus-based research in OCP, the Oxford Concordance Package. This is described in Hockey (1980), and in full detail in Hockey and Martin (1988).

This package is convenient, reasonably widely-used and well documented. However, at the time of the construction of the corpus some doubt was expressed by experts as to whether it would be able to deal with the job of analysing the occurrence and distribution of prosodic marks, the size of tone-units and the number of words per tone-unit. As with SPITBOL some pilot programs were tried out (for word-count and index), but the plan to use OCP was eventually abandoned.

6.1.1.4. An operating system : UNIX : At first sight it would seem strange to consider doing corpus research by using an operating system, but UNIX is widely held to have capabilities for work of this sort that make it more like a programming language. Virtually all research computers in the department are UNIX machines (Masscomp and Sun), and there is therefore a lot of expertise in UNIX among research workers.

UNIX provides a wide range of tools for manipulating textual data, including a number of powerful editors, sophisticated file-handling and a number of special utilities such as *grep*, *awk*, *sed*, and *tr* which have been used in the present work. One factor that is important in the present research is that it should be possible to continue the work in Chile at the end of this period of study. Anything local and non-standard would make this difficult, but UNIX is available world-wide, even on low-cost computers, and any special operations developed for the research can easily be transported.

UNIX is not available on the Amdahl computer used for storing the corpus, and it was therefore decided to transfer the material via the campus network to the Phonetics Laboratory Masscomp 5500 machine which uses UNIX. Unfortunately, in the process some of the longer files were truncated, reducing the size of the corpus in the Masscomp version by around 20%. It was felt that the overall results should not be too

affected by this, since the corpus remained fairly large and most of the files were unaffected.

Most of the results used for our comparison of English and Spanish were produced with UNIX, and a series of subsidiary versions of the corpus were generated for specific purposes such as word-counting, tone-unit statistics and conversion of tone-marking codes. The various UNIX commands were stored in command files known as shellscripts, and were generally run overnight to avoid overloading the Masscomp during the working day.

It is intended that future work on the Spanish corpus should, as far as possible, make use of UNIX for the analysis programs.

6.2. RESULTS FROM SPANISH CORPUS : As we said before, the corpus was analysed in different manners and resorting to different computers. The first set of results was obtained with a FORTRAN -77 programme; it was thought of as a preliminary pilot analysis that would prepare us for the actual comparison with the SEC. There were four main aspects that we looked into when analysing the corpus of spoken Spanish:

6.2.1. Words : The corpus of spoken Spanish consists of a total of 25,520 words divided in 15 different Categories. The following is the number of words per Category and the percentage that each category has in the total corpus.

<u>Classification</u>	<u>Category Name</u>	<u>No. of Words</u>	<u>%</u>
Category A	Spontaneous Speech-Dialogue	6,246	24.74
Category B	Spontaneous Speech-Autobiog.	920	3.60
Category C	Spontaneous Speech-Anecdote	2,073	8.12
Category D	Poetry Reading	344	1.34
Category E	Descriptive Reading	1,408	5.51
Category F	Narrative Reading	1,655	6.48
Category G	TV Report	2,811	11.01
Category H	TV News Headlines	256	1.00
Category I	TV Home News	2,847	11.15
Category J	TV News: Political Scandal	708	2.77
Category K	TV News: Weather Conditions	459	1.79
Category L	TV News: Tourism	1,033	4.04
Category M	TV News: Sports	1,767	6.92
Category N	TV News: International News	1,514	5.93
Category O	TV News: Miscellaneous	1,439	5.63

Table No. 5 : Words per category

These results show the pre-eminence that Spontaneous Speech has in this Corpus. Adding up the three Categories for Spontaneous Speech, we have a total of 9,239 words which form the 36.46 % of the total Corpus. Notice this particularly important situation since, as far as we know, at present there are no available descriptions of Spanish which are so pre-eminently based on natural, spontaneous speech as is the case of this study. This lack of actual information has been noticed for some time and changes are happening in the most recent studies; important to mention here is the latest contribution done by Canellada y Madsen (1987) which does contain samples of spontaneous speech thus marking a notorious shift of emphasis from most previous descriptions.

In this corpus, on the other hand, the reading style in general covers 3.407 words thus comprising a 13.3% of the total corpus. The evidently highly stylised speech of poetry reading has been given a very minor percentage of the total on two main grounds: (1) it is the style of speech whose prosody has been most often described, i.e. Navarro Tomas (1974), Quilis y Fernández (1981), and (2) it is a style that is not likely to reflect everyday language.

Now let us see the breaking of these categories in sub-categories. This has been done by grouping the different samples according to topic. Thus table 2 contains the number of words appearing in each of the passages forming each one of the categories.

<u>Passage Classification</u>	<u>Passage Name</u>	<u>No. of Words</u>
A0	Spontaneous Speech-First pair	2,000
A1	Spontaneous Speech-Second pair	2,352
A3	Spontaneous Speech-Third pair	1,894
B0	Females Autobiography	574
B1	Males Autobiography	346

C0	Females Anecdote	974
C1	Males Anecdote	1,099
D0	Female poetry reading	192
D1	Males poetry reading	192
E0	Female Descriptive Reading	704
E1	Male Descriptive Reading	704
F0	Female Narrative Reading	827
F1	Male Narrative Reading	828
G1	TV Report-Ladakh	2,818
H	TV Headlines	256
I1	TV News: Students Exchange	302
I2	TV News: Train Accident	714
I3	TV News: Traffic Conditions	472
I4	TV News: Transport	310
I5	TV News: Drug smuggling	157
I6	TV News: Drugs in gaols	247
I7	TV News: Personality kidnapped	210
I8	TV News: Radio Station	440
J1	TV News: Agents sent to prison	248
J2	TV News: Agents sued	460
K1	TV News: Weather forecast	194
K2	TV News: Weather forecast	265
L1	TV News: Tourism in the North	293
L2	TV News: Tourism in the South	770
M1	TV News: Football	410
M2	TV News: Handball	385
M3	TV News: Bullfighting	304
M4	TV News: Sailing	287
M5	TV News: Nautics	381
N1	TV News: Youth Released	363
N2	TV News: Airbus shot down	309
N3	TV News: Base Closed	58
N4	TV News: Death penalty in India	235
N5	TV News: Tragedy in mine	83
N6	TV News: Cemetery discovered	274
N7	TV News: Nuclear waste unwanted	192
O1	TV News: Pop concert	359
O2	TV News: Pop concert	100
O3	TV News: Art commentary	244
O4	TV News: Business	125
O5	TV News: Lottery results	31
O6	TV News: Horoscope	580

Table No. 6 : Words per passage.

6.2.2. Syllables : It was felt that this corpus should contain syllable boundary information as the composition of the syllable bears such a great importance for the

analysis of the Spanish language. A phonological corpus should ideally contain syllable boundary information; this information, in principle, may later make it possible to supply this automatically by syllabification rules. In Chapter 5 (5.1.3.) we referred to the proposal forwarded by Quilis and Fernández (1985) concerning the decreasing order of frequency of occurrence in the Spanish syllable type; now we would like to offer examples of actual occurrences of each of these syllable types as found in the corpus itself:

CV	o-ca-sión
CVC	a-las
V	o-lor
CCV	pri-ma-ve-ra
CVC	a-las
VC	en-ton-ces
CCVC	mues-tran
VCC	ins-pi-ra-ción
CVCC	cons-ta
CCVCC	trans-por-te

Notice, too, that in the counting of syllables other features have been considered as well. At word boundary, [+] was used to indicate what in Spanish is the phenomenon of 'sinalefa', i.e. two vowels at word boundary compressed in only one syllable e.g. **la+au-dien-cia** = three syllables rather than four. Inside the word, i.e., at syllable boundary [>] was used to indicate the elision of a consonant thus causing a diphthong to be pronounced in one syllable rather than two separate syllables, e.g. **cla-va>do** = two syllables rather than three. These are the two main features that ultimately affected the counting of syllables.

This made it possible to count the total number of syllables in the corpus which was 50,037 syllables. In Spanish, then, and according to what we measured in this corpus, words seem to be composed of a mean 1.96 syllables per word.

However, it is to be noted that mean word length may well vary according to the style of the language in the passage; therefore, a syllable-per-word figure was calculated for each passage.

<u>passage</u>	<u>No. of words</u>	<u>No. of syllables</u>	<u>mean syllable</u>
A0	2,000	3,575	1.78
A1	2,352	3,986	1.69
A2	1,894	3,193	1.68
B0	574	1,098	1.98
B1	346	709	2.04
C0	973	1,850	1.90
C1	1,099	1,997	1.81
D0	192	363	1.89
D1	192	381	1.98
E0	704	1,546	2.19
E1	704	1,375	1.95
F0	828	1,722	2.07
F1	827	1,720	2.07
G1	2,811	5,474	1.94
H1	256	544	2.12
I1	302	676	2.23
I2	714	1,457	2.04
I3	472	1,068	2.26
I4	310	684	2.20
I5	157	349	2.22
I6	242	542	2.23
I7	210	434	2.06
I8	440	969	2.20
J1	248	544	2.19
J2	460	1,017	2.21
K1	194	447	2.30
K2	265	546	2.06
L1	293	654	2.23
L2	740	1,551	2.09
M1	410	827	2.01
M2	381	772	2.00
M3	304	602	1.98
M4	287	551	1.91

M5	381	797	2.09
N1	363	767	2.11
N2	308	663	2.15
N3	58	137	2.36
N4	235	404	1.71
N5	83	173	2.08
N6	274	590	2.15
N7	192	398	2.07
O1	359	720	2.00
O2	100	199	1.99
O3	244	507	2.07
O4	125	215	1.72
O5	31	73	2.35
O6	580	1,171	2.01

Table No 7 : Average No. of syllables per passage.

The figure above reflects a difference in the syllabification for the various styles. Considering the different levels of formality and the styles delivered, the categories have been divided in four main groups going from the least scripted to the most formal:

GROUP 1 includes those passages appearing in spontaneous, unscripted speech; hence Categories A, B, and C.

GROUP 2 includes only one Category -Category G- as it comprises a mixture of scripted and unscripted speech.

GROUP 3 includes those passages which contain scripted speech, i.e. passages read from given texts; hence Categories D, E, and F.

GROUP 4 includes the speech in the rest of the Categories as it is all read television news texts. Hence the results which clearly show a difference in the make-up of words depending on style:

<u>Group</u>	<u>No. of words</u>	<u>No. of Syllables</u>	<u>x syll. per word</u>
1	9,238	16,408	1.77
2	2,811	5,474	1.94
3	3,447	7,107	2.06
4	10,018	21,048	2.10

Table No. 9 : Average number of syllables per word according to style.

At this stage it was not thought necessary to break each group into its corresponding categories and sub-categories since the mean values obtained clearly show the difference in choice of words among the various styles. This difference could be attributed to (1) the presence of the monosyllabic hesitation expression represented in the text by 'e@', (2) the several repetition of monosyllables like 'si', 'no' 'm' for emphasis and of the articles 'el' and 'la' as a hesitation cover-up. 'Sinalefa' and 'sinéresis' which shorten words by decreasing numbers of syllables appear to be more frequent in those passages belonging to Groups 1 and 2, and less frequent in the more formalised samples in Groups 3 and 4. The situation reflects the change produced for the reading of scripted texts where the possibilities for natural spontaneous repetitions, false starts, and hesitations are not given.

6.2.3. Tone-units. The corpus is divided into major and minor tone units; we followed Canellada y Madsen's (1987) principles for tone-unit division in Spanish. In the whole corpus there are 3,631 major and 8,610 minor tone units marked; major tone units contain an average of 2.37 minor tone units and an average of 7.02 words; minor tone units contain an average of 2.96 words.

Again the corpus was analysed on a passage by passage basis; the results are first presented by Category as follows:

<u>Category</u>	<u>No. Major TU's</u>	<u>No Minor TU's</u>	<u>Av.Minor per Major</u>
A	1,847	2,685	1.45
B	166	392	3.36
C	366	754	2.06
D	47	114	2.42
E	155	386	2.49
F	271	492	1.58
G	244	764	3.13
H	11	67	6.09
I	123	812	6.60
J	23	232	10.08
K	33	152	4.60
L	51	326	6.39
M	114	519	4.40
N	59	455	7.71
O	121	460	2.38

Table No. 10 : Major and Minor Tone Units per Category.

Since the mean number of minor tone units -hereafter 'min.TUs'- per major tone units -hereafter 'maj.TUs'- might vary according to style, a figure was calculated for each passage. The total number of maj.TUs is given plus the total number of min.TUs; the mean of min.TUs per maj.TUs is thus obtained.

<u>Passage</u>	<u>No. Maj.TU's</u>	<u>No. Min.TU's</u>	<u>Av. Min. per Maj.TU</u>
A0	625	823	1.31
A1	705	1,058	1.50
A2	517	804	1.55
B0	99	234	2.36
B1	67	158	2.35
C0	183	361	1.97
C1	183	393	2.14
D0	24	57	2.37
D1	23	57	2.47
E0	90	201	2.23
E1	65	185	2.84

F0	137	251	1.84
F1	134	241	1.79
G1	244	764	3.13
H1	11	67	6.09
I1	13	88	6.67
I2	48	182	3.79
I3	14	136	9.71
I4	15	94	6.26
I5	6	43	7.16
I6	7	86	12.28
I7	5	63	12.60
I8	15	120	8.00
J1	9	90	10.00
J2	14	142	10.14
K1	17	62	3.64
K2	16	90	5.62
L1	19	100	5.26
L2	32	226	7.06
M1	25	112	4.48
M2	23	112	4.86
M3	24	88	3.66
M4	10	81	8.10
M5	32	126	3.93
N1	18	125	6.94
N2	11	85	7.72
N3	2	19	9.50
N4	7	64	9.14
N5	3	22	7.33
N6	11	89	8.09
N7	7	51	7.28
O1	18	93	5.16
O2	7	34	4.85
O3	12	73	6.08
O4	8	38	4.75
O5	3	12	4.00
O6	73	210	2.87

Table No. 11 : Major and Minor Tone Units per passage

These results clearly show that the style of speech will, again, bear an evident effect on the composition of the T.U.s. The less formal the speech, the greater the number of min.TUs. per maj.TU; conversely, scripted speech shows a tendency for longer maj.TUs in terms of syllables, and containing fewer and longer min.TUs.

Following the principle applied in Table 5 for dividing the corpus according to styles, we see that the average of min.TU per maj.TU varies with the degree of formality and with whether the text is scripted or not. The Categories of the corpus were divided in the same four groups already established with the following results:

<u>Group</u>	<u>Maj.TU.</u>	<u>Min.TU.</u>	<u>Average Min.per Maj.</u>
1	2,379	3,831	1.61
2	244	764	3.13
3	473	992	2.09
4	535	3,023	5.65

Table No. 12 : Tone Unit composition according to styles.

As the length of the tone-unit was thought to be an important parameter to be considered when dealing with our comparison of Spanish and English speech, a mean length in terms of syllables was calculated for both maj.TUs and min.TUs.

Maj.TUs	=	13.78	syllables
Min.TUs	=	5.8	syllables

Notice, though, that these average results do not entirely reflect the great difference in the length of the tone-units when there is a change in style.

6.2.4. Tones : The total number of tones marked in the corpus of spoken Spanish is 19,626 with the number of occurrences of each tone per passage distributed in the following manner:

<u>passage</u>	<u>tone 2</u>	<u>tone 3</u>	<u>tone 4</u>	<u>tone 5</u>	<u>tone 6</u>	<u>tone 7</u>	<u>tone 8</u>
A0	236	276	65	121	64	145	509
A1	417	293	49	166	113	193	594
A2	278	277	24	127	104	117	465
B0	49	74	1	31	58	43	163
B1	47	38	1	27	25	34	138
C0	109	97	5	38	103	64	318
C1	117	108	0	77	69	64	365
D0	15	20	0	16	26	18	41
D1	15	21	1	15	27	16	37
E0	83	123	6	141	220	123	338
F0	72	269	18	162	221	99	424
G1	195	263	10	198	334	278	794
H1	26	15	0	19	30	15	88
I1	41	14	0	22	23	24	148
I2	80	56	0	45	54	31	265
I3	24	30	0	25	75	58	191
I4	21	25	0	21	34	32	124
I5	23	7	10	8	22	55	125
I6	34	14	1	19	22	19	99
I7	37	15	0	10	13	21	83
I8	30	40	0	27	50	28	182
J1	5	21	0	15	33	22	105
J2	65	33	0	34	30	15	207
K1	19	17	0	14	19	22	78
K2	25	20	0	17	42	24	103
L1	32	26	0	15	32	25	117
L2	73	42	0	52	79	61	279
M1	33	31	0	20	31	39	168
M2	34	32	0	21	34	27	157
M3	29	27	0	14	19	24	120
M4	40	10	0	25	22	29	89
M5	17	33	1	28	51	46	121
N1	54	24	0	23	39	15	131
N2	42	18	0	17	18	20	118
N3	11	3	0	1	9	3	18
N4	29	11	0	19	21	14	92
N5	12	4	0	10	12	4	16
N6	29	16	0	23	34	26	108
N7	19	9	0	16	26	15	48
O1	34	20	0	21	40	28	138
O2	12	9	0	9	9	8	30
O3	16	10	0	24	30	25	84
O4	8	9	0	8	9	14	52
O5	5	3	0	1	5	3	11
O6	30	75	0	55	79	67	196

Table No. 13 : Tone occurrences per passage.

What we have shown above are the results obtained from the computer analysis for the corpus of spoken Spanish. We used a Fortran-77 program which, when the comparison with English started, was abandoned in favour of the UNIX program. In the following section we will see the results obtained from the comparison.

Notice that in the process of transferring data from the University computer network, where the Fortran program was applied, to the Masscomp 5500, where the UNIX program was applied, parts of the largest files were truncated which is reflected in the individual figures though not necessarily in the percentages which was what we most relied on. Before showing the analysed figures in the comparison of Spanish and English, we shall show the two sets of results -those from FORTRAN and those from UNIX- as from now on we will be dealing with the latter.

	FORTRAN	UNIX
Words accounted for	25,520	24,921
Major Tone units	3,631	3,459
Minor Tone units	8,610	8,386

Table No. 14 : FORTRAN and UNIX results.

We find that the differences could be accounted for in the material truncated while transferring ; besides they are not likely to affect the percentages we were presenting so we decided to use the results obtained through UNIX for the comparison that we will

show presently.

6.3.COMPARISON WITH ENGLISH: The SEC corpus for English was fully described in Chapter 4. Here we will refer to the computer results we obtained for its comparison with the Spanish Corpus. As we have mentioned before, notice that in the case of SEC there are parts of the corpus that were transcribed twice.

The results that we obtained from SEC and those from the corpus of spoken Spanish made it possible for us to attempt a comparison on three main grounds: (i) words; as we are particularly interested in the total length of the two corpora, the length per categories in both of them, and the composition of tone-units; (ii) tone-units; as we assumed that major and minor tone-units showed a different behaviour in both languages in terms of length and occurrences; and (iii) tones; as the occurrence of tones was a matter of the greatest priority for this comparison. The information we obtained for the syllable in Spanish, which was one of the important aspects we looked at, was not matched with similar data from English as the information was not available.

6.3.1. Words : SEC comprises a total of 52,637 words distributed in 53 texts divided in 11 categories in the following manner:

Category	No of Words	Percentage in Corpus
A	9,066	17%
B	5,235	10%
C	4,471	8%
D	7,451	14%

E	1,503	3%
F	4,710	9%
G	7,299	14%
H	1,292	2%
J	6,826	13%
K	1432	3%
M	3,352	6%

Table No. 15 : Words per category in SEC.

As explained before, the SEC material was transcribed by two phoneticians who worked either on the same pieces, i.e. passages of text, or on totally different ones; there was also part of the Lancaster corpus that was transcribed by both. The first phonetician transcribed 45,547 words; the second phonetician transcribed 34,536 words and both of them transcribed 9,431 words. This means that the first transcriber worked alone on 75% of the corpus; the second did the same on 55% of the corpus, and they made a duplicate transcription of 30% of the total of the corpus. We must bear these figures in mind as they will be referred to in the final comparison with Spanish.

Let us look into the second parameter that we think important for our comparison:

6.3.2. Tone-units : In the case of SEC, and because there were two transcribers, we have to deal with two sets of figures which will become eventually averaged in order to have a manageable percentage with which to work for comparative purposes.

The first transcriber -hereafter B.J.W.- transcribed 53 texts with a total of 45,547 words divided in 2,532 Maj.T.U.s. Therefore, the Maj.T.U.s have an average of 17.98 words. The texts she worked on are in the table below:

Category	Maj.T.U.	Min.T.U.	Average Min. per Maj.
A01	45	160	3.55
A02	41	203	4.95
A03	38	149	3.92
A04	61	285	4.67
A05	55	199	3.61
A06	51	158	3.09
A07	30	165	5.5
A08	66	120	1.81
A09	30	216	7.2
A10	61	148	2.42
A11	31	188	6.06
A12	41	143	3.48
B01	83	353	4.25
B02	90	488	5.42
B03	50	188	3.76
B04	49	213	4.34
C01	117	521	4.45
D01	78	276	3.53
D02	79	302	3.82
D03	97	293	3.02
E01	86	221	2.56
E02	40	141	3.52
F01	15	65	4.33
F02	40	143	3.57
F03	33	205	6.21
F04	63	247	3.92
G01	132	349	2.64
G02	71	162	2.28
G03	34	91	2.67
G04	79	207	2.62
G05	76	181	2.38
H01	15	56	3.73
H02	8	71	8.87
H03	9	31	3.44
H04	36	77	2.13
H05	7	50	7.14
J01	25	161	6.44
J02	29	54	1.86
J03	41	96	2.34
J04	12	14	1.16
J05	51	72	1.41
J06	193	608	3.15
K01	46	211	4.58
K02	40	138	3.45
M01	5	18	3.6
M02	13	36	2.76
M03	9	35	3.88
M04	13	78	6.
M05	32	118	3.68
M06	44	280	6.36

M07	10	47	4.7
M08	7	36	5.14
M09	25	84	3.36

Table No. 16 : Major and Minor Tone Units in SEC; BJW.

The figures in Table No. 10 permit us conclude that for transcriber No. 1, there is an average of 6.61 Min.T.U.s per Maj.T.U.; minor tone units have an average of 4.97 words while the average of words per major tone unit is 17.98.

The second transcriber does not show a large difference in the results he obtained. G.O.K. transcribed 35 texts totalling 34,536 words which he divided in 1,709 Maj.T.U.s thus having an average of 20.2 words per major tone unit which is slightly higher than the figure provided by transcriber B.J.W. Details of the texts he transcribed are the following:

Category Maj.T.U. Min.T.U. Average Min. per Maj.

A02	41	203	4.95
A04	61	285	4.67
A05	55	199	3.61
A07	30	165	5.5
A09	30	216	7.2
A11	31	188	6.06
B02	90	488	5.42
B04	49	213	4.34
C01	106	699	6.59
D01	82	341	4.14
D0	261	353	5.78
D03	53	342	6.45
E01	53	238	4.49
E02	27	151	5.59
F01	25	124	4.96
F03	33	205	6.21
E04	73	421	5.76
G01	147	398	2.70
G02	72	198	2.75
G04	79	207	2.62
G05	100	243	2.43

H02	8	71	8.87
H03	6	30	5.00
H05	7	50	7.14
J01	52	275	5.28
J02	26	56	2.15
J03	41	96	2.34
J04	7	15	2.14
J06	141	426	3.02
K01	46	211	4.58
M01	3	28	9.33
M04	13	78	6.00
M06	44	280	6.36
M07	10	47	4.7
M08	7	36	5.14

Table No. 17 : Major and Minor Tone Units : GOK.

Thus transcriber G.O.K. finds an average of 5.55 words per minor tone unit, an average of 4.43 Min.T.U.s per Maj.T.U. and the latter are found to have an average of 20.2 words.

In the SEC corpus there was also a part that was transcribed by both phoneticians. This forms a 30% of the whole corpus and comprises 20 texts which were divided in major and minor tone units as follows:

Category	Maj.T.U.	Min.T.U.	Average Min. per Maj.
A04	26	92	3.53
B01	22	96	4.36
B02	20	85	4.25
B03	23	92	4
B04	23	65	2.82
C01	13	65	5
D01	16	64	4
D02	25	97	3.88
D03	15	59	3.93
E01	24	68	2.83
E02	16	73	4.56
F01	20	85	4.25
F04	22	111	5.04
G01	33	122	3.69
G02	44	112	2.54
G05	32	84	2.62
H04	21	75	3.57
J01	16	82	5.12
J06	72	258	3.58
M06	25	130	5.2

Table No. 18 : Major and Minor Tone units : duplicate transcription.

For these twenty texts which had a duplicate transcription, then, the figures show that in 9,481 words transcribed, there were 508 maj.TUs which contained 1,915 min.TUs.; therefore per Major there was an average 18.66 words; per minor there was an average 4.95 words and per major there was an average 3.76 minor tone units.

Summarising the three sets of results we have as a conclusion that the SEC corpus was found to be divided in the following manner:

	B.J.W	G.O.K.	DUP.	Average
Average of Words per Maj.T.U.	17.98	20.2	18.66	18.46
Average of Words per Min.T.U.	4.97	4.55	4.95	4.82
Average Min.T.U. per Maj.T.U.	3.61	4.43	3.76	3.93

Table No 19 : Average Tone Unit figures for SEC.

The average figures for minor tone units, major tone units and words as provided by the two transcribers show an important agreement in their appreciation.

6.3.3. Tone occurrence: When dealing with the tones, we had to make a conversion of the ASCII code characters used for the transcription of SEC so that the equivalent for the Spanish could be found. Thus we converted the SEC codes into the digits used for Spanish as explained in Chapter 5.

We will only give the percentages found for each tone in SEC as we have to compare these with the findings for Spanish.

TONE	BJW	GOK	DUP
2	41.87%	29.29%	40.70%
3	12.73%	23.06%	16.34%
4	2.98%	3.51%	3.12%
5	10.88%	15.22%	10.05%
6	0.13%	0.20%	0.29%
7	15.22%	13.85%	13.72%
8	16.16%	14.84%	15.75%

Table No. 20 : Percentage of frequency of occurrence of tones for English.

The table above reflects the obvious preference for wide falling tones in English; in fact the high fall shows a pre-eminence over any other tone.

6.4. RESULTS FROM BOTH CORPORA : Before going into the comparison of the two corpora, it is important to bring to attention the fact that the Spanish corpus was analysed in two different ways; we have already mentioned the results obtained through the use of a FORTRAN program so now we will refer to the results obtained through UNIX. Let us remind the reader that, in the process of transferring the corpus from the university central computing system to the Masscomp 5500 where Unix would be run, an important part of the text was lost. In spite of this the corpus analysed with UNIX showed the following results:

Total No. of words	24,921
Total No. of Major Tone Units	3,459
Total No. of Minor Tone Units	8,386

Therefore, in Spanish and according to the computer results obtained from the corpus, maj.TUs have an average length of 7.2 words, min.TUs show an average length of 3.0 words and maj. TUs are composed of an average 2.4 min.TUs. This helps us to establish the relationship between both languages through the table below; let us remember that the SEC contains a total of 52,637 words and the Spanish corpus contains 24,921 words.

	English	Spanish
Average words per Maj.T.U.	18.46	7.2
Average words per Min.T.U.	4.82	3.0
Average Min.T.U. per Maj.T.U.	3.93	2.4

Table No. 21 : Components of both corpora.

The table above reflects a difference in the length of the components which can be originated in two factors: (1) the pre-eminence in the Spanish corpus of spontaneous, unscripted speech which shows a marked preference for monosyllables; contrariwise the SEC was mostly based on reading texts, and (2) in averaging the results details concerning the particular preference for longer or shorter tone units depending on choice of style get lost.

The other aspect that was particularly interesting to look at was the tones. Results in percentages from the computer analysis tell us the following:

Tone	English	Spanish
2	37.28	11.17
3	17.36	13.15
4	3.20	0.84
5	12.13	9.90
6	0.20	13.44
7	14.26	10.56
8	15.58	40.91

Table No. 22 : The tones of English and Spanish : average frequency of occurrence.

The results we have used for this comparison are those obtained with UNIX; as we already saw, the analysis of the results obtained with the FORTRAN program reflects a very similar situation that does not merit further comment. However, it is important to stop and reflect on the results obtained from the comparison of both corpora.

The results obtained for Spanish and for English seem to reflect a series of areas where the two languages differ. In the first place, we have already mentioned the length of the tone units which, we believe, would need further investigation in terms of syllable composition as well. Concerning the intonation, the results seem to show a slight preference in Spanish for the low fall thus confirming some impressionistic assumptions in the sense that while English seems to favour the wide fall (High fall), Spanish shows preference for a much smaller fall; our results seem to confirm this point. On the other hand, English seems to favour rises in a larger proportion than Spanish; adding the high rise, the low rise and the fall-rise, English shows a 29.59% as opposed to only 21.3 % preference for the same tones in Spanish. The latter, though, shows a much higher percentage for rise-falls than English. This would lead us to assume that in general Spanish seems to favour falls rather than rises while English does the opposite, but this would be misleading.

There is yet another important aspect that needs to be mentioned here : it is the extremely high frequency of occurrence of what we called 'level tone' in Spanish; the difference between both languages concerning this particular tone is enormous and this leads us to postulate the behaviour of this level tone as an allotone of either the falling or the rising tones.

GENERAL CONCLUSIONS

The general conclusions we have arrived at can be summarised under four headings:

1.- The corpora ; it is clear that the existing corpus of prosodically transcribed English is a useful resource for research in prosody and for future developments in speech technology. The need for a comparable corpus of spoken Spanish is clearly established, and as far as is known no such corpus exists at present.

2.- Scope of this corpus ; in the limited time available, it has only been possible to lay the foundations of the corpus, and it is planned that development of the corpus will continue for many years when the author returns home. Ideally this will be collaborative work which will maintain contact with British researchers, with Spanish researchers who have recently been contacted and who are interested in the project, and with other specialists in Latin America.

Particularly important is to continue the investigation in the area of co-occurrence of tones, a question which it was not possible to tackle in this research. We are fully aware of the importance that this information has for a study on contrastive intonation and therefore bring it to the attention of any future researcher.

The development of the corpus has been a learning process and much of the early computer coding has turned out to be in a less than ideal format. This is a situation which can be remedied when there is time to revise and improve it in the reasonably near future.

3.- Information extracted from the corpus; it will be recalled that the primary

goal of the research reported in this thesis is to enable some comparisons to be made between English and Spanish prosody. Figures extracted from the corpus have shown that **(a) English seems to favour longer tone units -both minor and major- than Spanish**; the average length of English major tone unit is of 18.46 words while the Spanish one is noticeably shorter : 7.2 words; the average number of minor tone units per major tone unit is also a matter of discrepancy between both languages as in English there is an average 3.95 minor tone units per major tone unit while in Spanish the average is of 2.4 ; **(b) there seems to be a greater tendency for rising tones in English than in Spanish** ; this is shown by the choice of either simple rises -high and low- or complex rises - fall-rise.

In addition, some language-specific information has been extracted. The Spanish corpus contains the innovation of syllable boundary marking, and while the exact placement of the boundaries may be open to dispute, the counting of syllables becomes possible. Such counting has revealed that Spanish leans towards words that have an average of 1.96 syllables.

Information about prosody can be expected to vary according to style of speaking, and in both languages some preliminary investigation of this matter was attempted. Thus for Spanish the categories were divided in four groups depending on the degree of formality of the speech used; greater degree of formality in style as well as use of scripted speech was reflected in **(a) length of words**, as monosyllables, hesitation expressions, and other manifestations of spontaneous speech. are avoided; **(b) length of tone units**, which increases together with the degree of formality and **(c) tone-unit conformation**, as more colloquial speech asks for quick turn-takings, tone units tend to get smaller as the degree of formality decreases.

A theoretical question that has emerged concerns the *level tones*. The extraordinarily

frequency of occurrence of the level tone in Spanish seems to suggest that we are in fact dealing not with a tone in its own right but with an allotone which is contextually conditioned. In this respect, then, the results obtained from the analysis of this corpus appear to support the theoretical point of view that purports two inflexions for the Spanish language, with a *level tone* that will perform the function of an allotone of either.

4.- Validation of transcription ; it was felt useful in the early stages to examine how reliable and consistent expert transcribers are in dealing with prosodic material from more than one language, since it is inevitable that some of our conclusions about English/Spanish differences will be influenced by differing transcription conventions. A panel of judges was used to transcribe selected extracts of English and Spanish, using both conventional phonological marking and impressionistic pitch-curve drawing. In general it was found that judges agreed reasonably well with each other. To extend the experiment wider, the data was analysed acoustically to extract the fundamental frequency, and a simple correlation metric was calculated between the human judges' transcription of "pitch curves" and the F0. Finally, the author (who was the principal transcriber of the main corpus) compared her own transcriptions with those of the other judges and with the F0. It was concluded that a reasonable degree of agreement on auditory judgements with other experts existed, though the relationship between auditory judgement and acoustically analysed fundamental frequency was less reliable.

Judges who used "tonetic pitch marking" showed considerable variability, as shown in Appendix A. It has proved possible to quantify this, but it is felt that if this proved feasible, it could show lower agreement than in the drawing of the pitch curves. It must be stressed that while individual phoneticians may differ in their interpretation of transcription conventions, a crucially important factor is the day-to-day consistency of

the transcriber, something that we are unable to measure.

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APPENDIX A:

The experts' transcriptions, the averaged pitch curve, and the F0 traces of the 18 Spanish sentences and the 18 English sentences are contained here. The figures are numbered in subsequent order according to their appearance in the text; the conventions go from page 1a to page 36a.

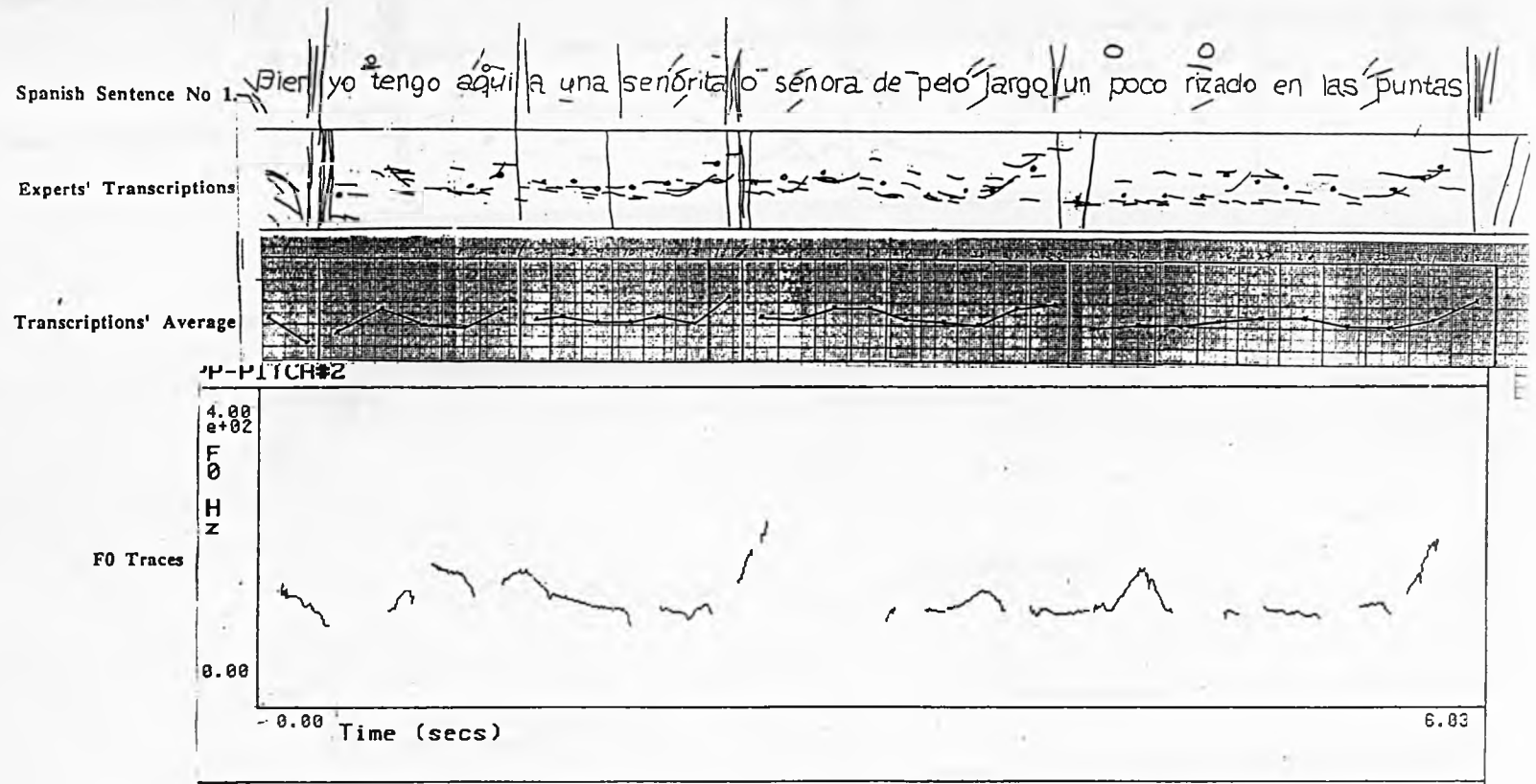


Figure 1 : Spanish Sentence No 1.

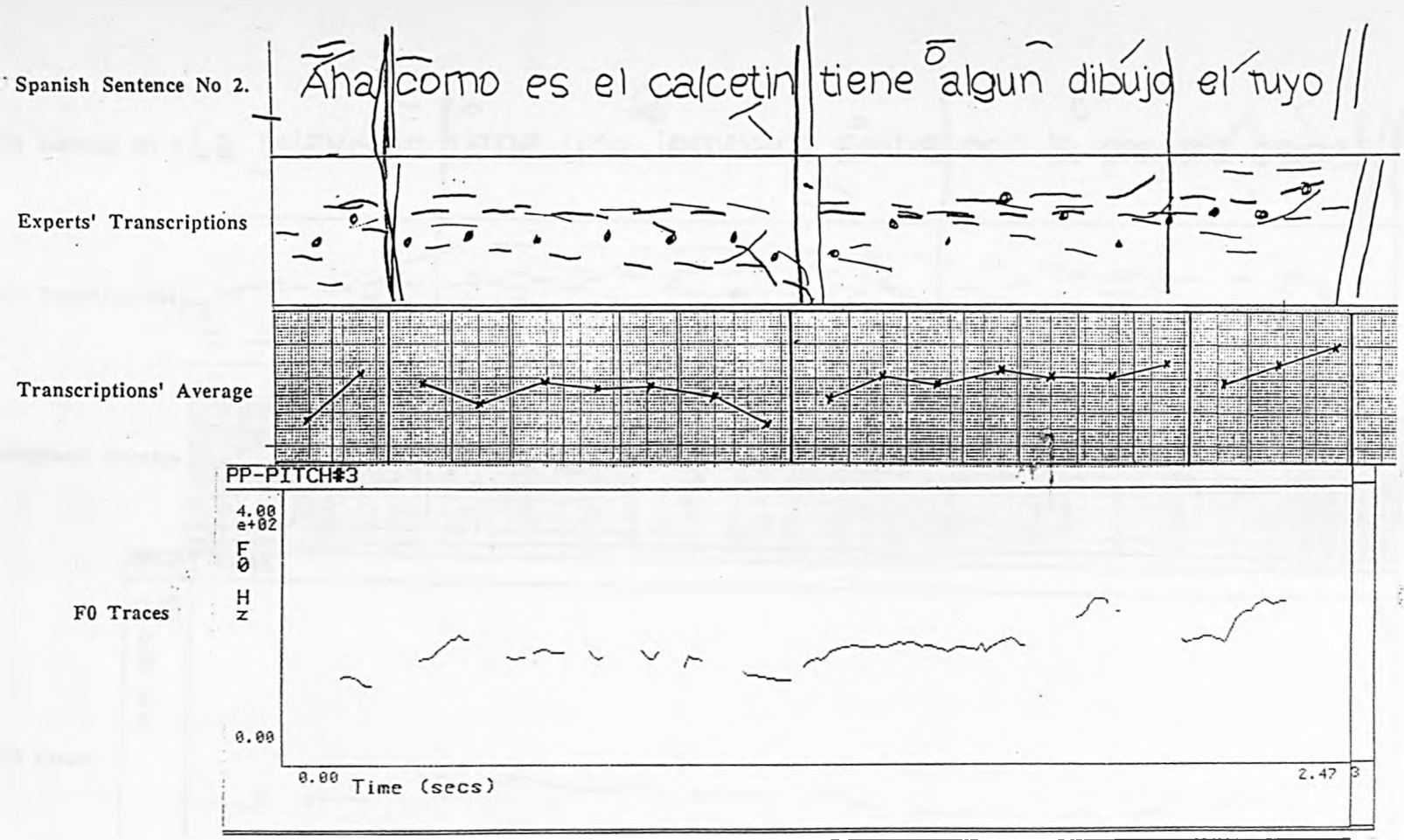


Figure 2 : Spanish Sentence No 2.

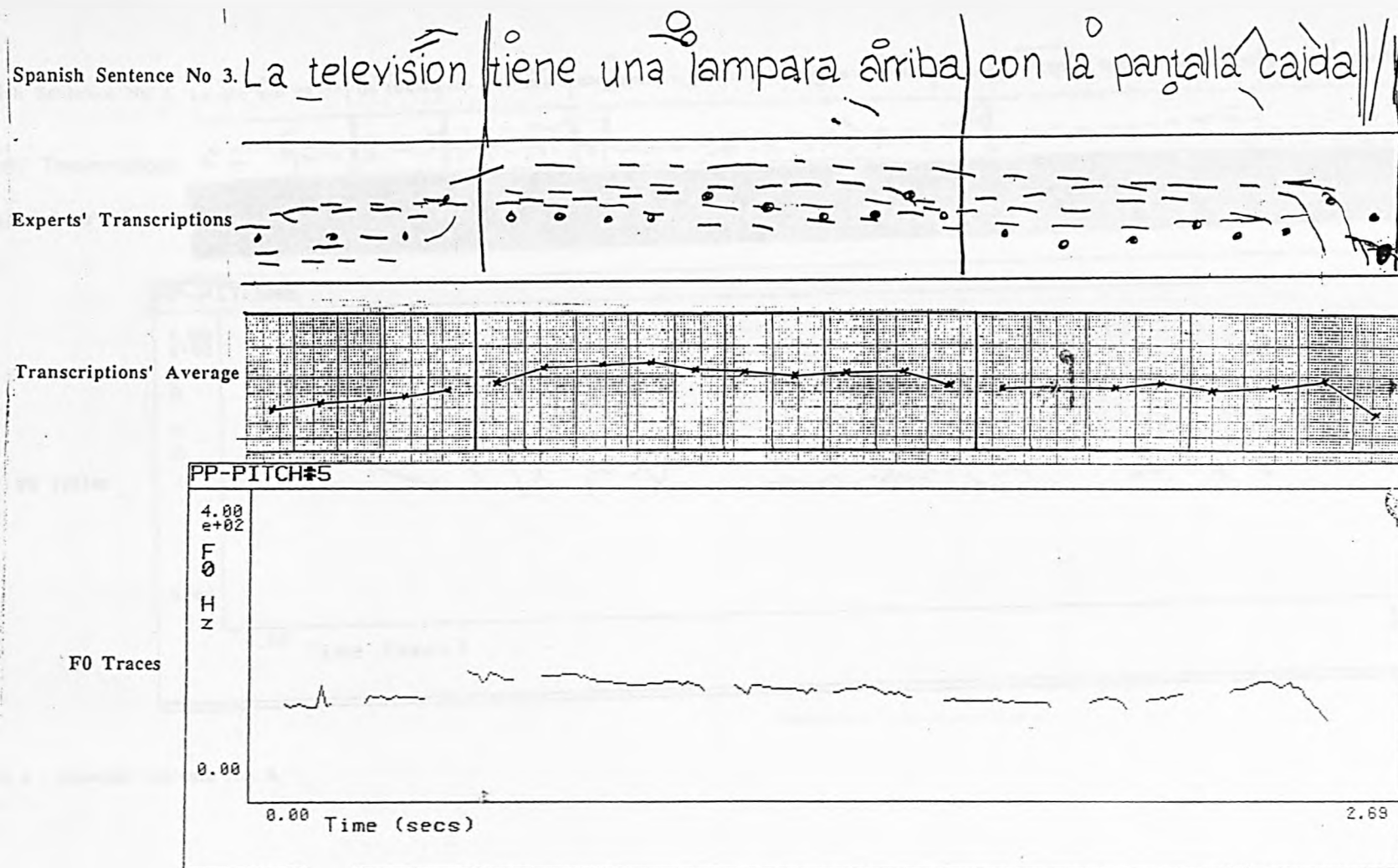


Figure 3 : Spanish Sentence No. 3.

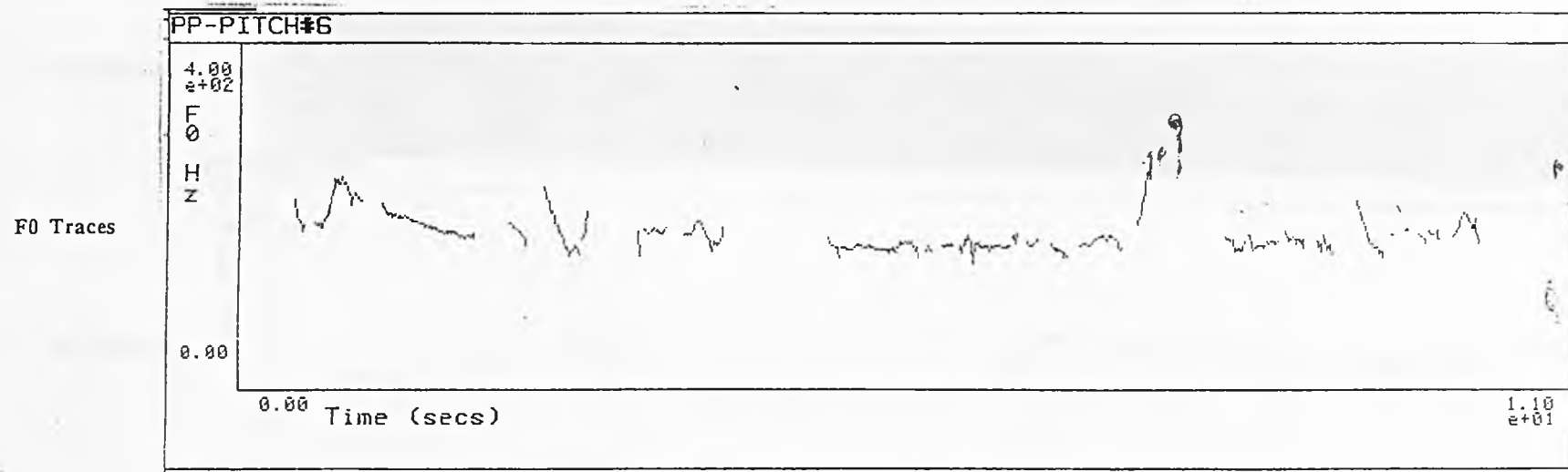
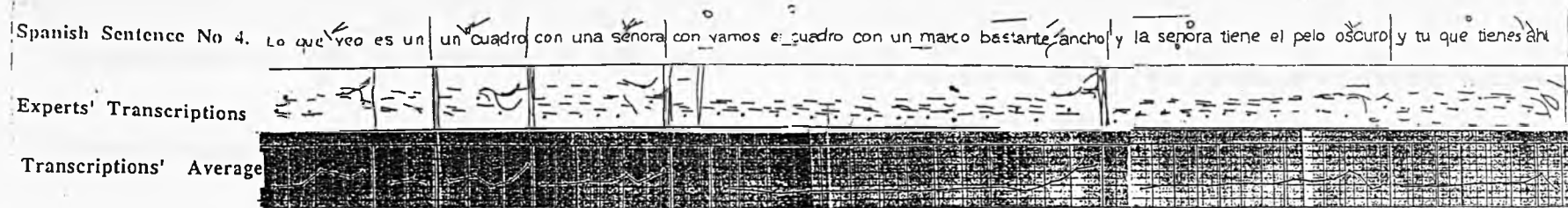


Figure 4 : Spanish Sentence No. 4.

Spanish Sentence No 5. Ah tu que / que te refieres a los bordes contando todas las rayas que puedan aparecer

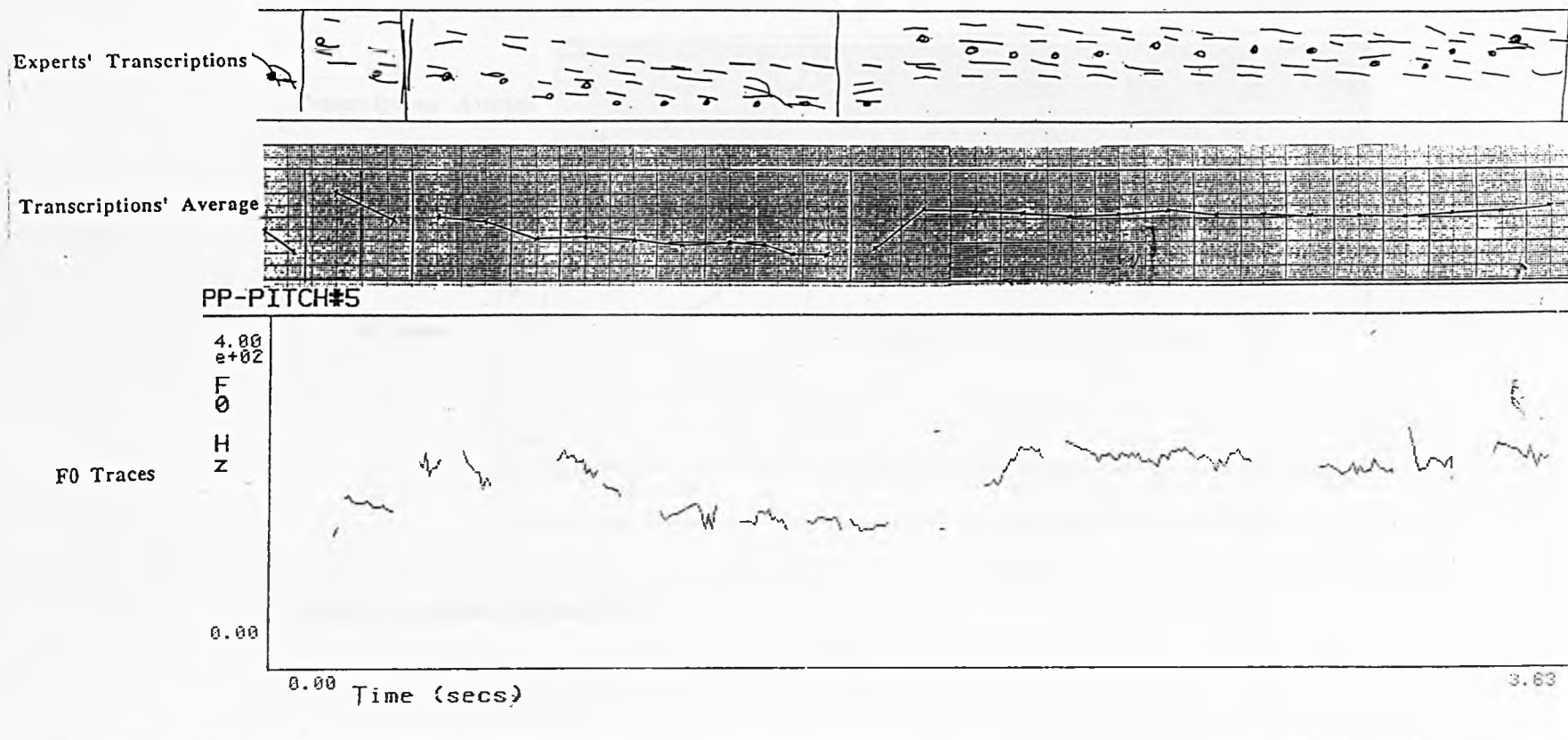


Figure 5 : Spanish Sentence No. 5.

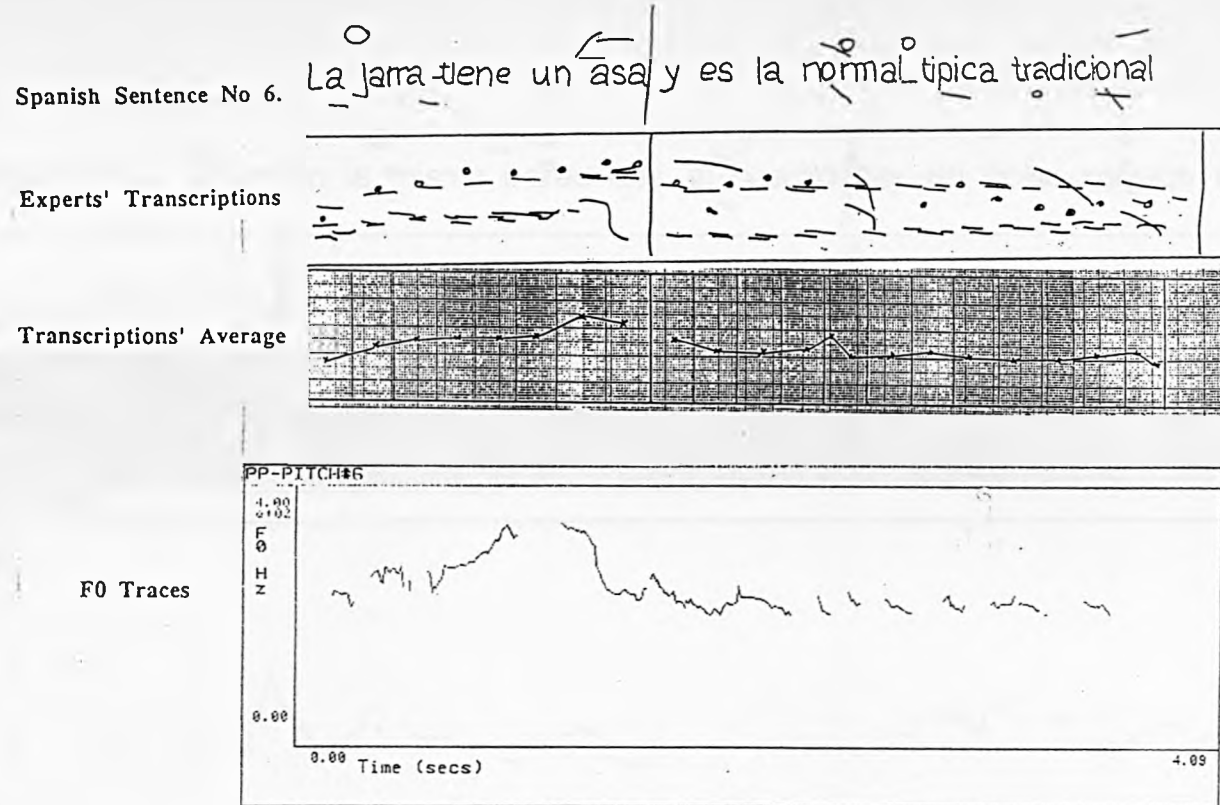
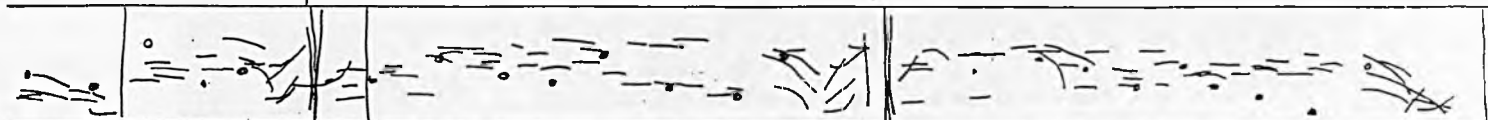


Figure 6 : Spanish Sentence No. 6.

Spanish Sentence No 7. Bueno^o mas^o abajo^o en la misma^o pared que el cuadro^y hay un bolso^o colgado de un^o clavo

Experts' Transcriptions



Transcriptions' Average



F0 Traces

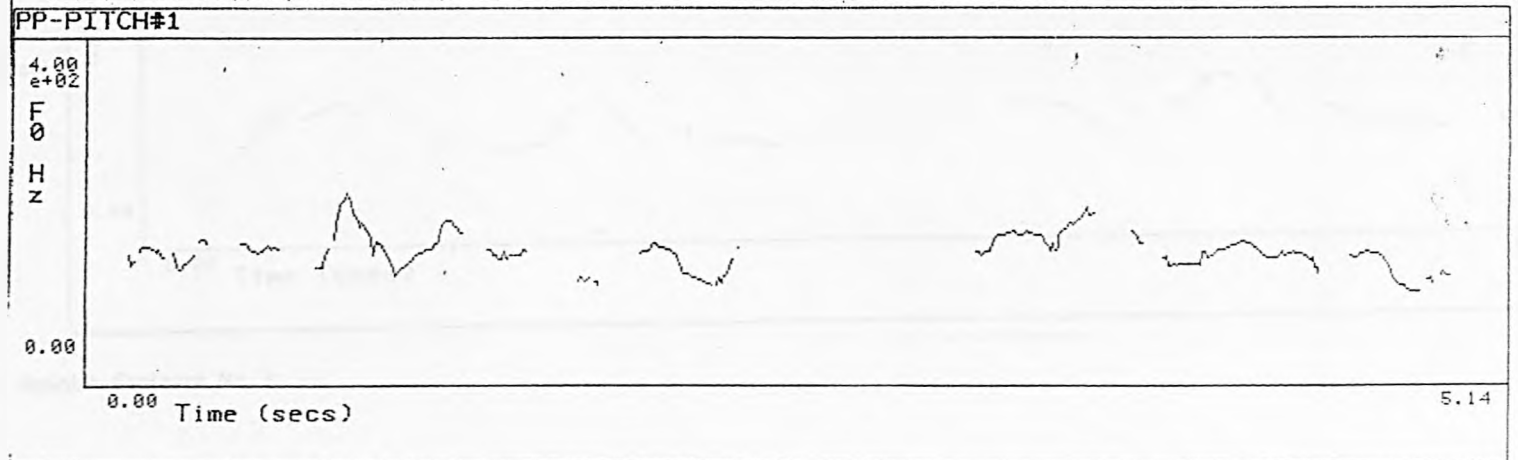


Figure 7 : Spanish Sentence No. 7.

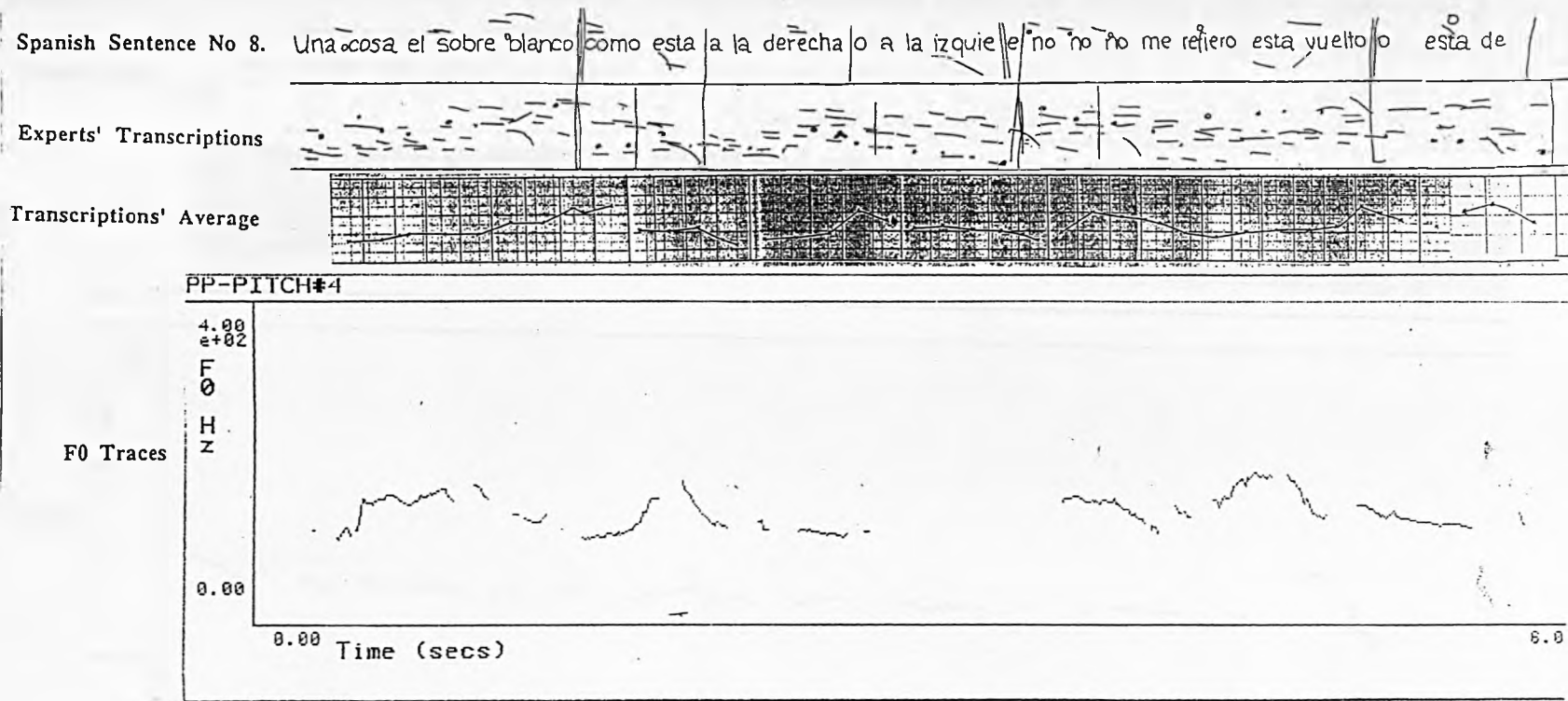


Figure 8 : Spanish Sentence No. 8.

Spanish Sentence No 9. Tu crees que hemos de considerar incluso las pequeñas diferencias en estos pequeños cacharros //

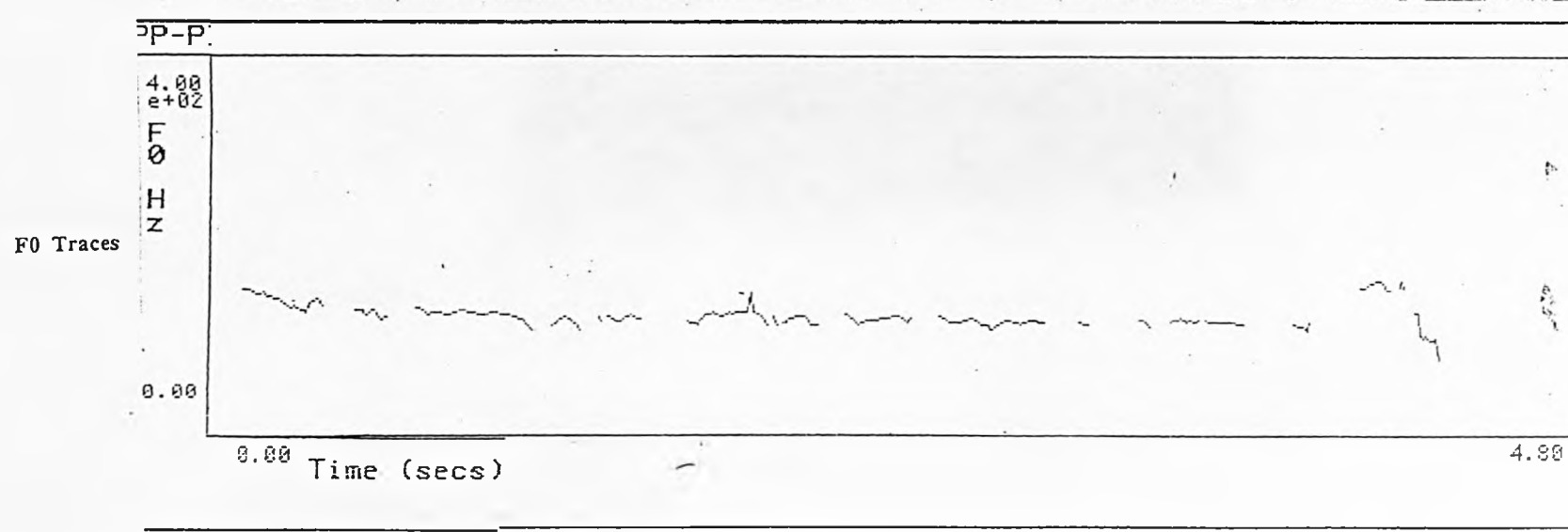
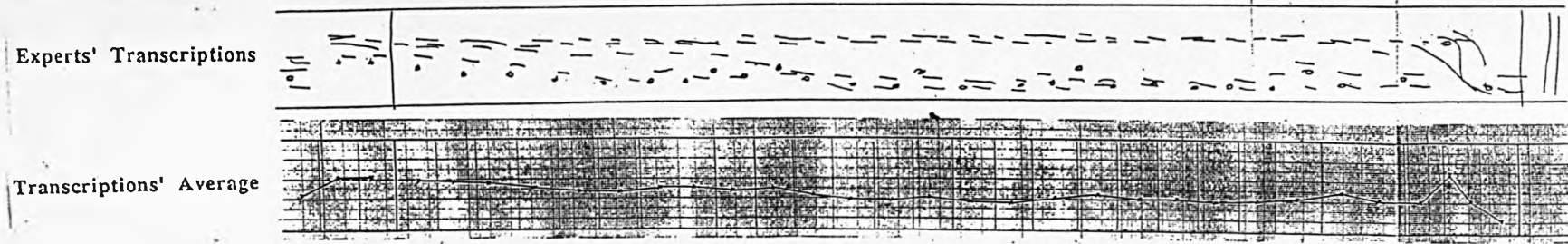


Figure 9 : Spanish Sentence No. 9.

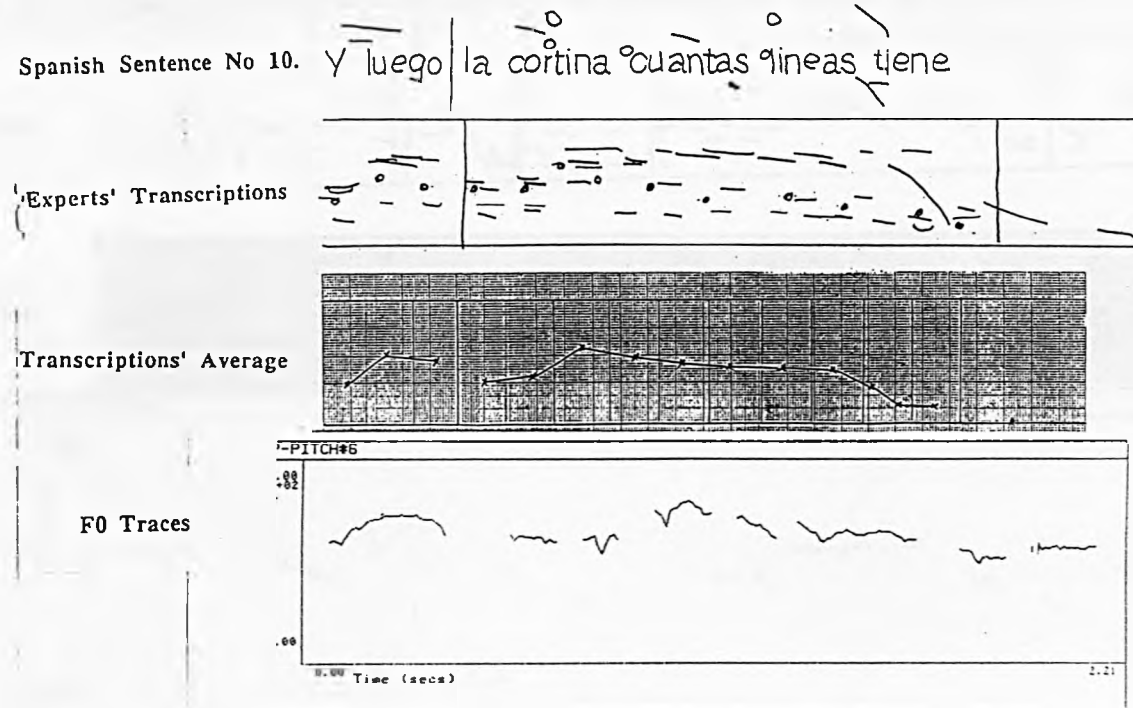


Figure 10 : Spanish Sentence No. 10.

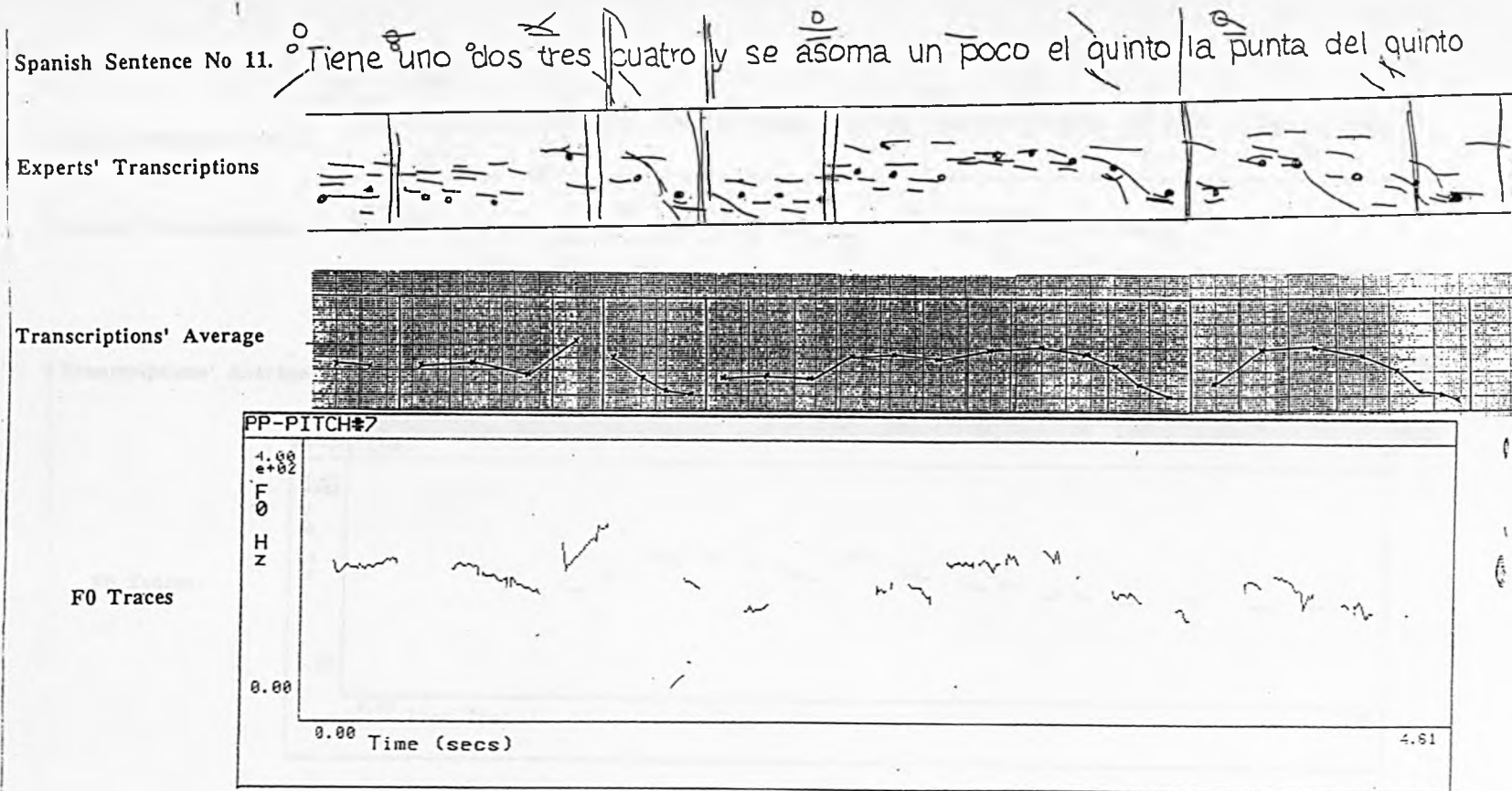


Figure 11 : Spanish Sentence No. 11.

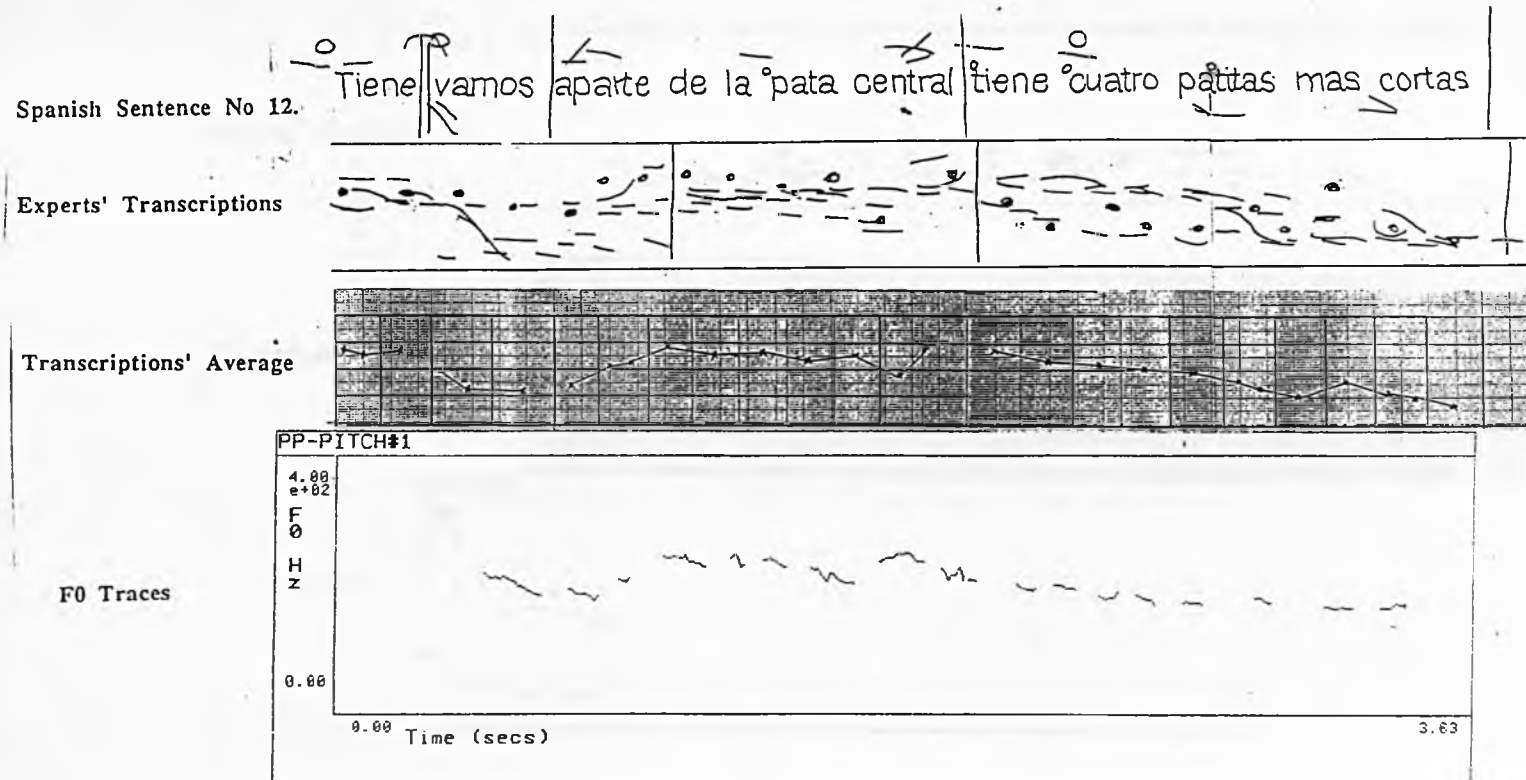
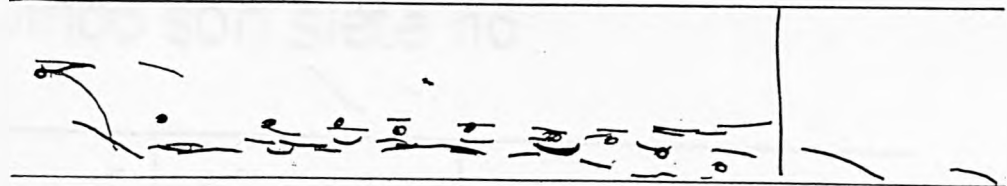


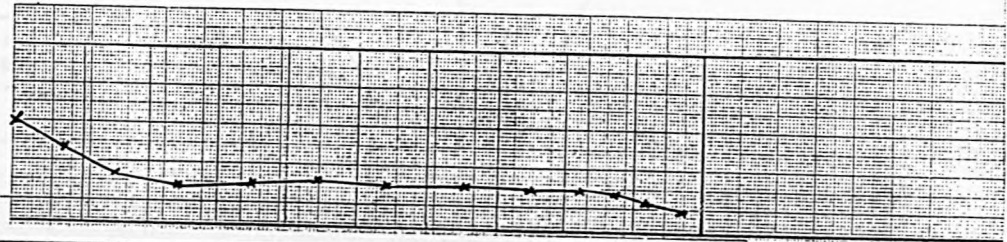
Figure 12 : Spanish Sentence No. 12.

Spanish Sentence No 13. Que hay encima del taburete

Experts' Transcriptions



Transcription's Average



F0 Traces

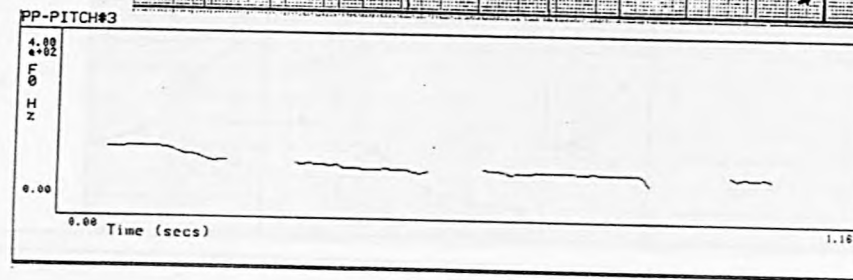
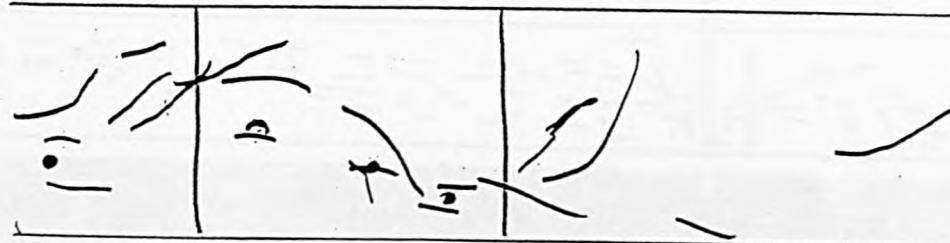


Figure 13 : Spanish Sentence No. 13.

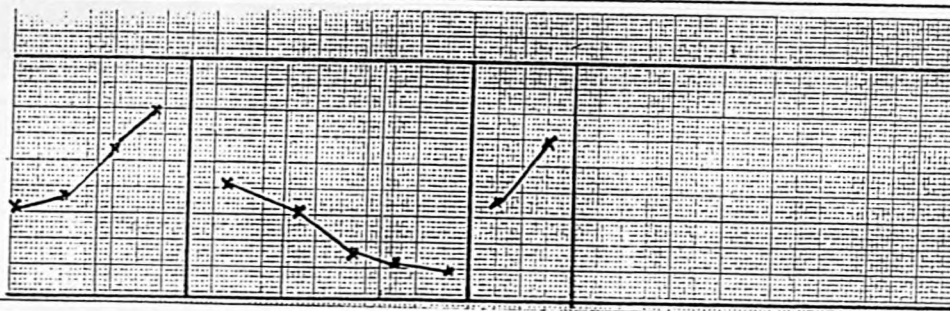
Spanish Sentence No 14.

Cinco son siete no

Experts' Transcriptions



Transcriptions' Average



F0 Traces

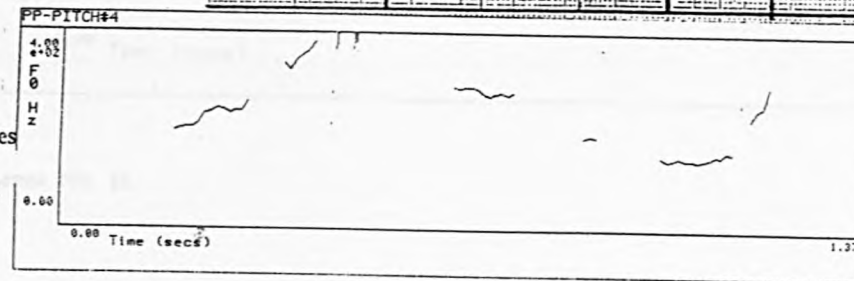
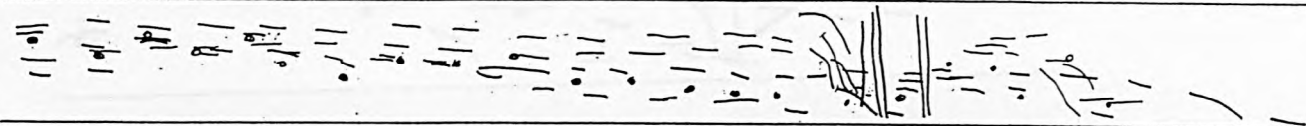


Figure 14 : Spanish Sentence No. 14.

Spanish Sentence No 15. Hay algún detalle que puedas ver en e en la correa || o es toda lisa ||

Experts' Transcriptions



Transcriptions' Average



F0 Traces

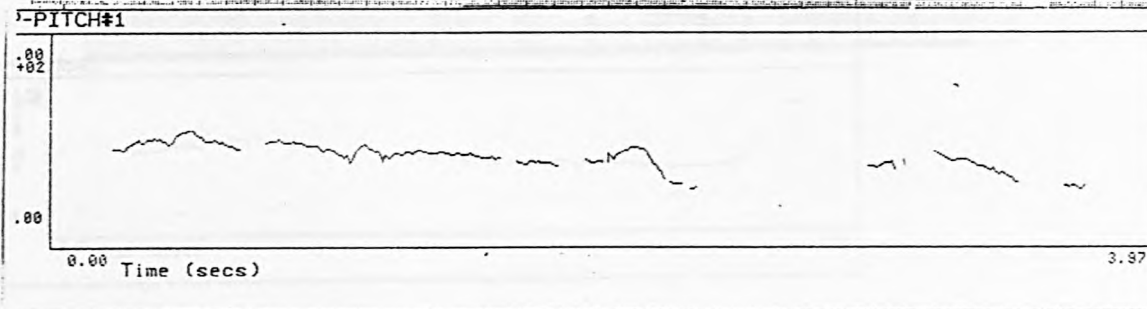


Figure 15 : Spanish Sentence No. 15.

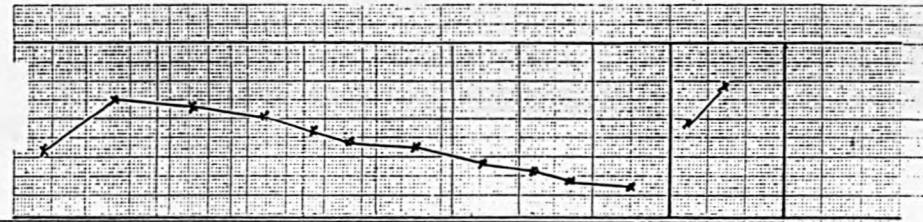
Spanish Sentence No 16.

Oh hay dos cañeros arriba eh

Experts' Transcriptions



Transcriptions' Average



F0 Traces

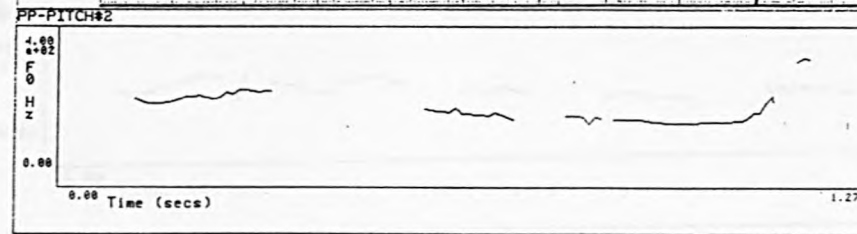
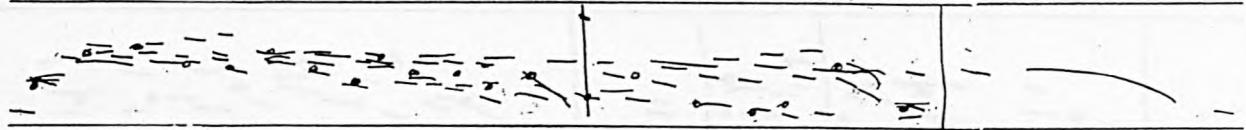


Figure 16 : Spanish Sentence No. 16.

Spanish Sentence No 17 Llegamos a la silla cada otra vez siguiendo para abajo

Experts' Transcriptions



Transcriptions' Average



F0 Traces

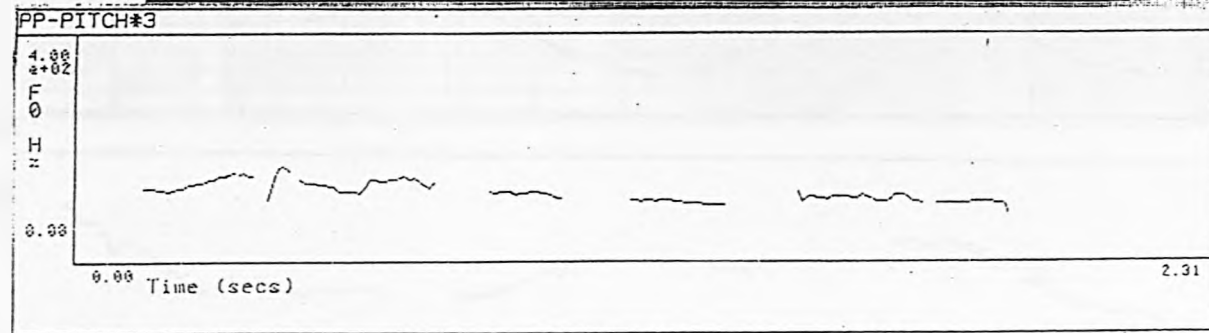


Figure 17 : Spanish Sentence No. 17.

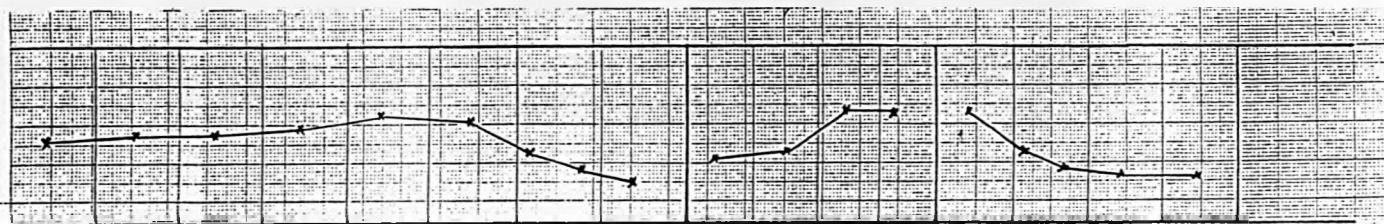
Spanish Sentence No. 18

Pues ^Qtengo un ¹⁰sobre blanco || una ¹¹carta | a ¹medio esc |

Experts' Transcriptions



Transcriptions' Average



F0 Traces

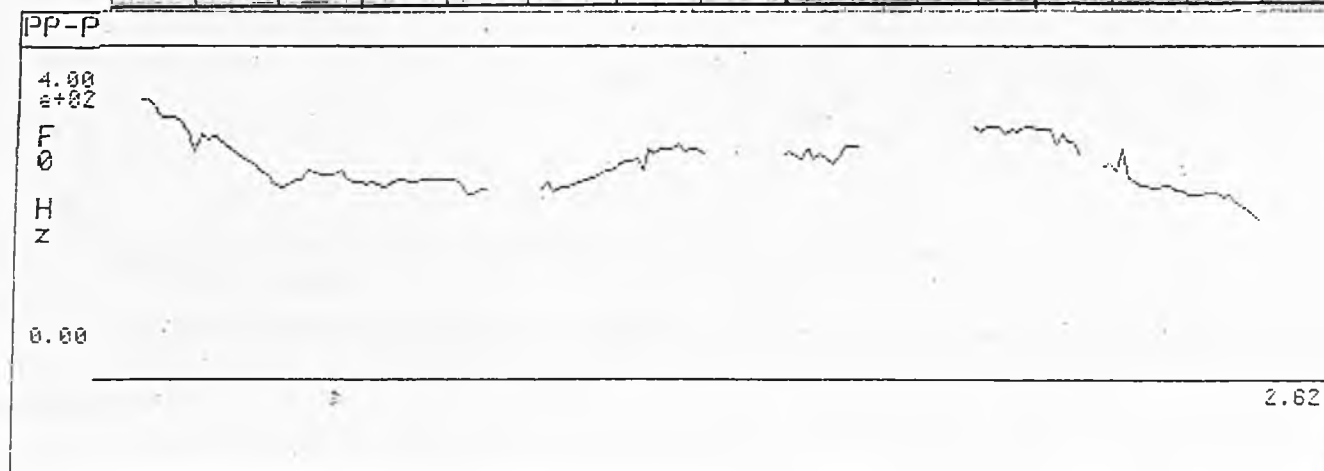


Figure 18 : Spanish Sentence No. 18.

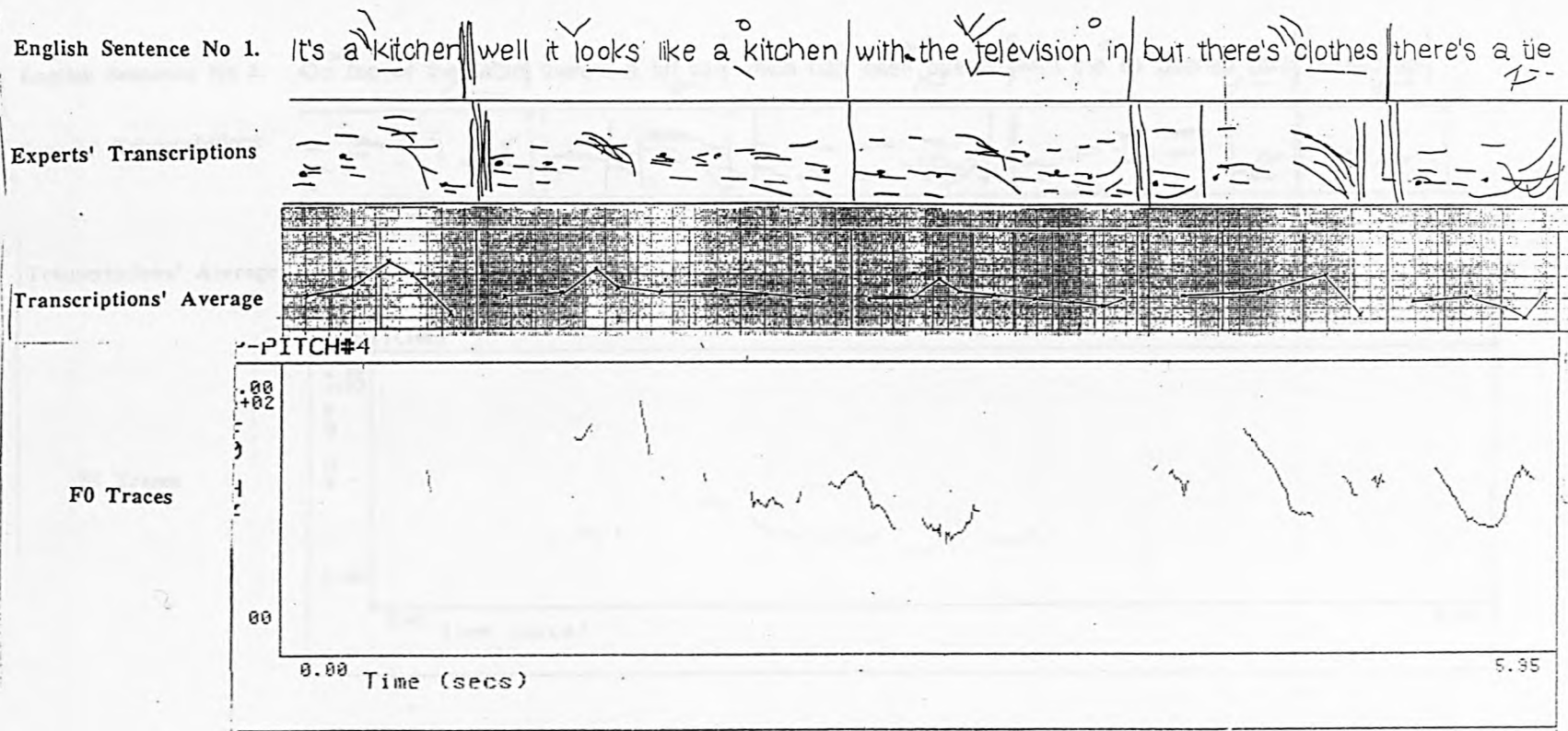


Figure 19 : English Sentence No. 1.

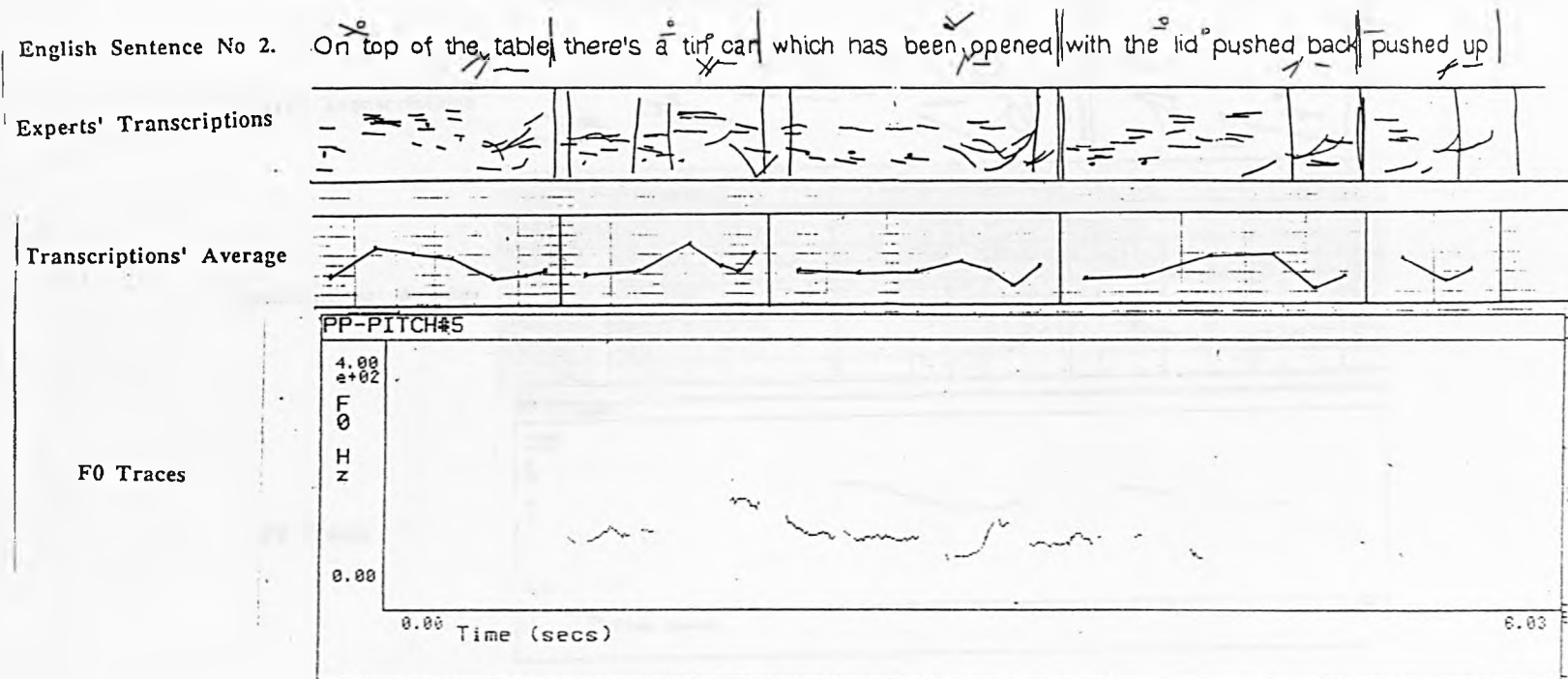


Figure 20 : English Sentence No. 2.

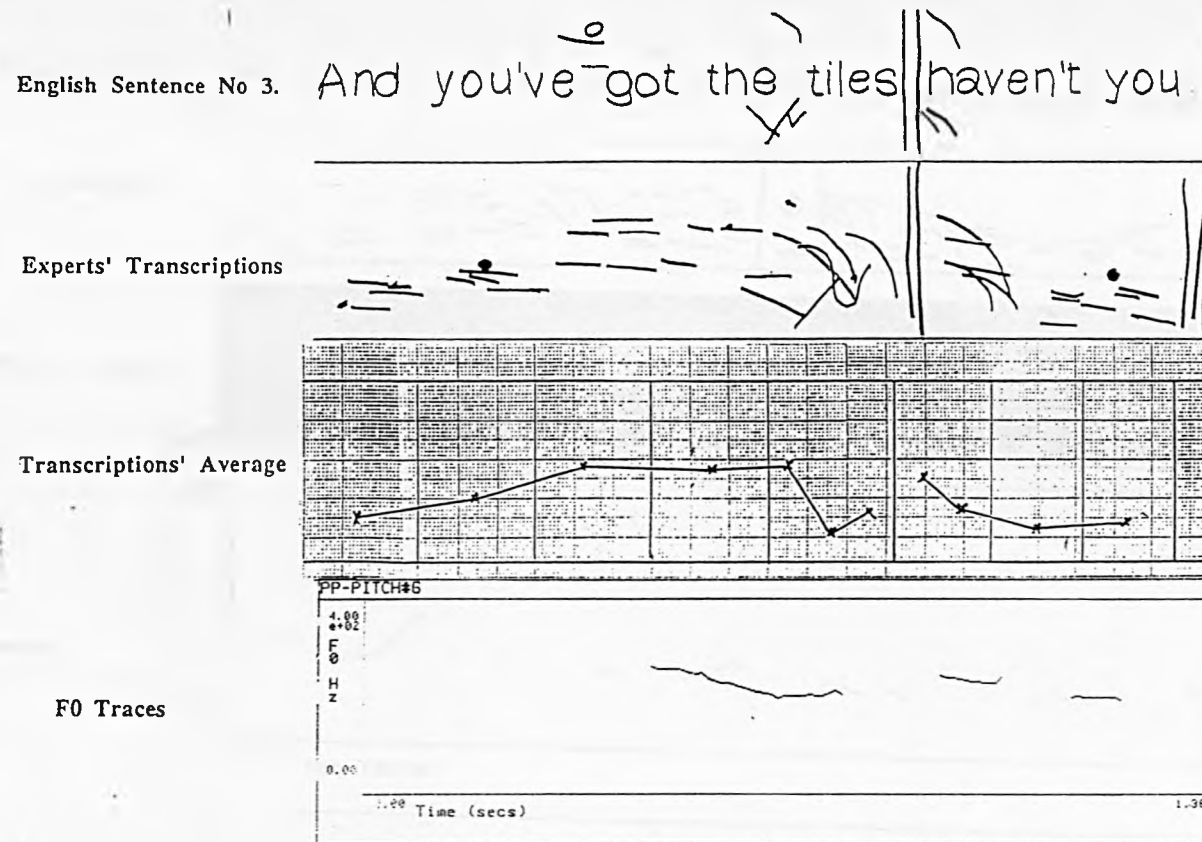


Figure 21 : English Sentence No. 3.

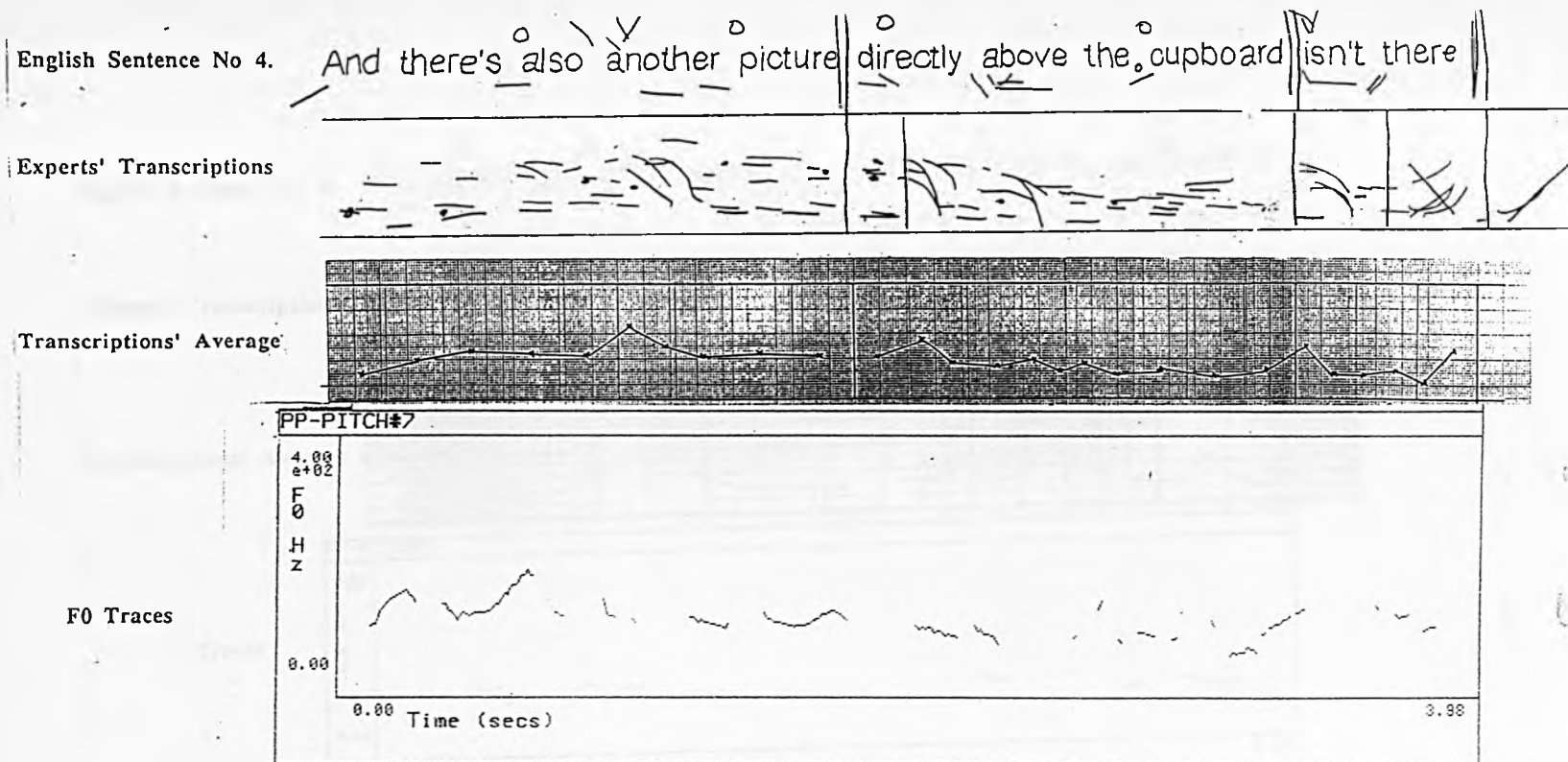


Figure 22 : English Sentence No. 4.

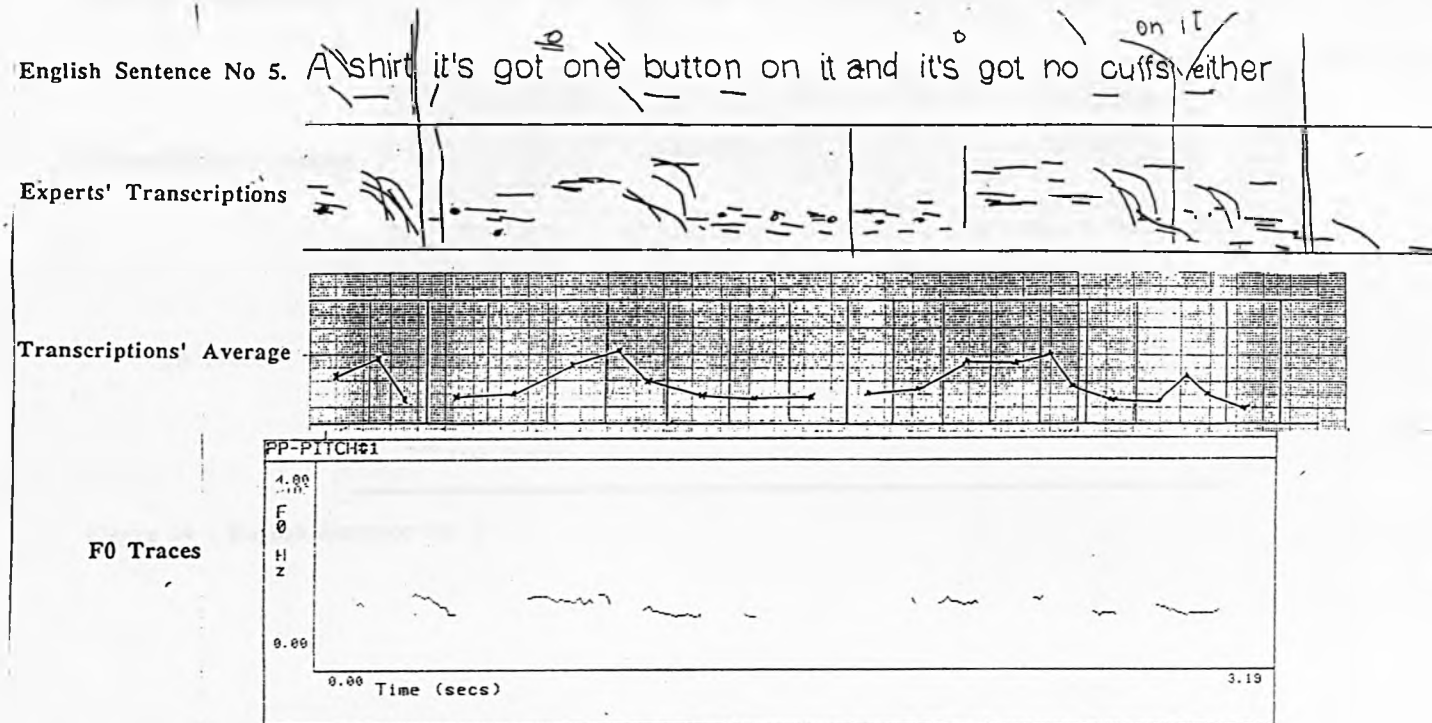


Figure 23 : English Sentence No. 5.

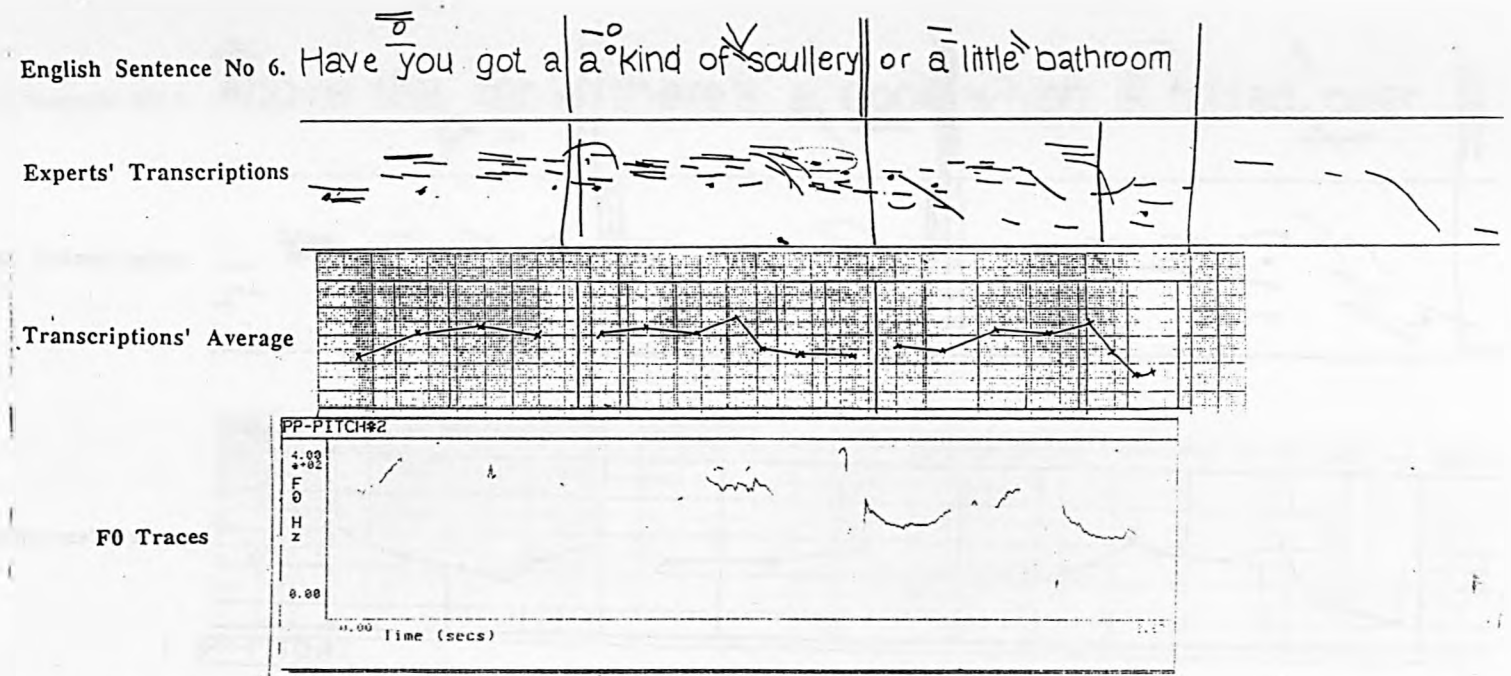


Figure 24 : English Sentence No. 6.

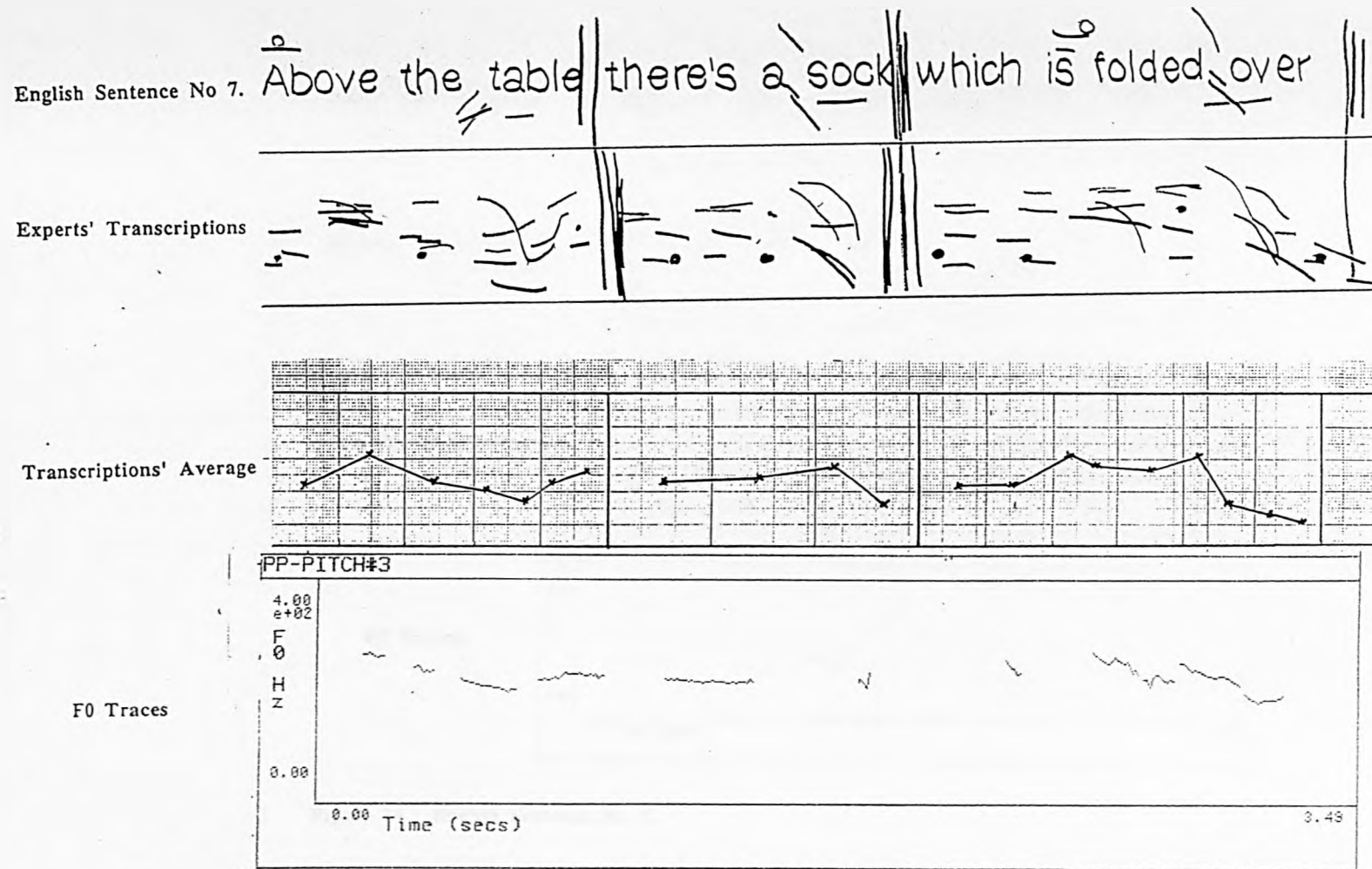


Figure 25 : English Sentence No. 7.

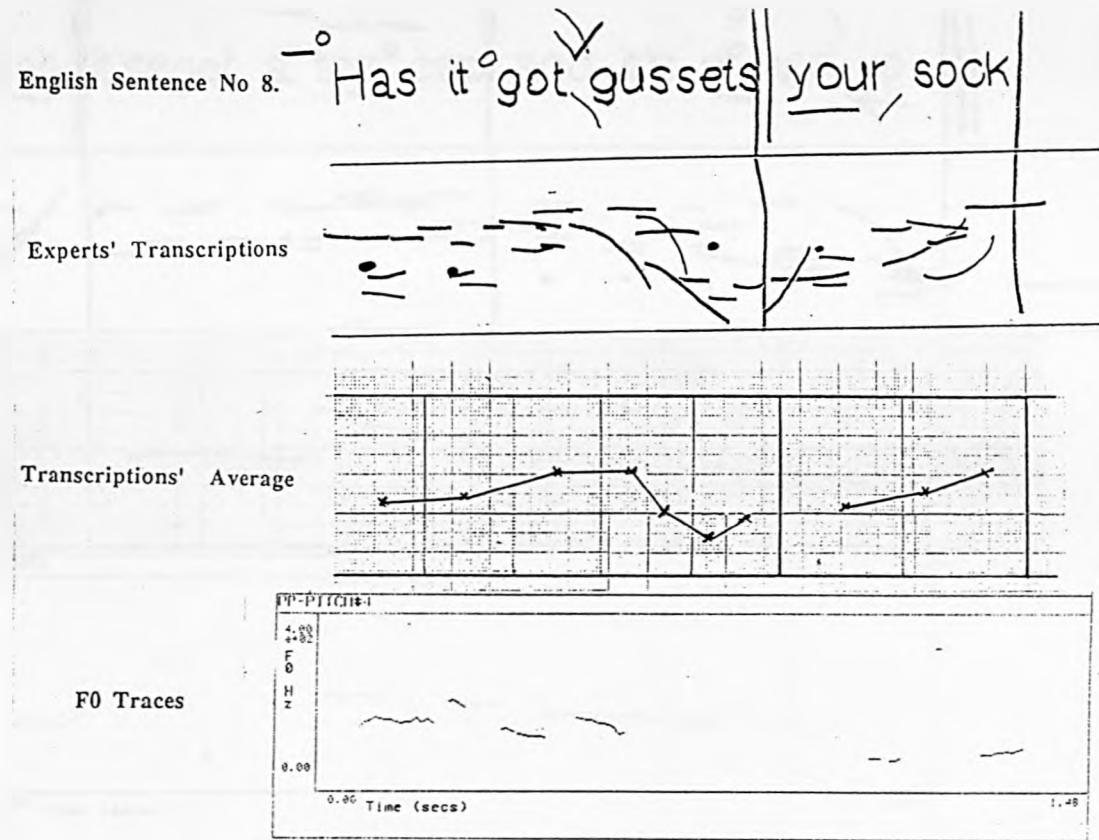


Figure 26 : English Sentence No. 8.

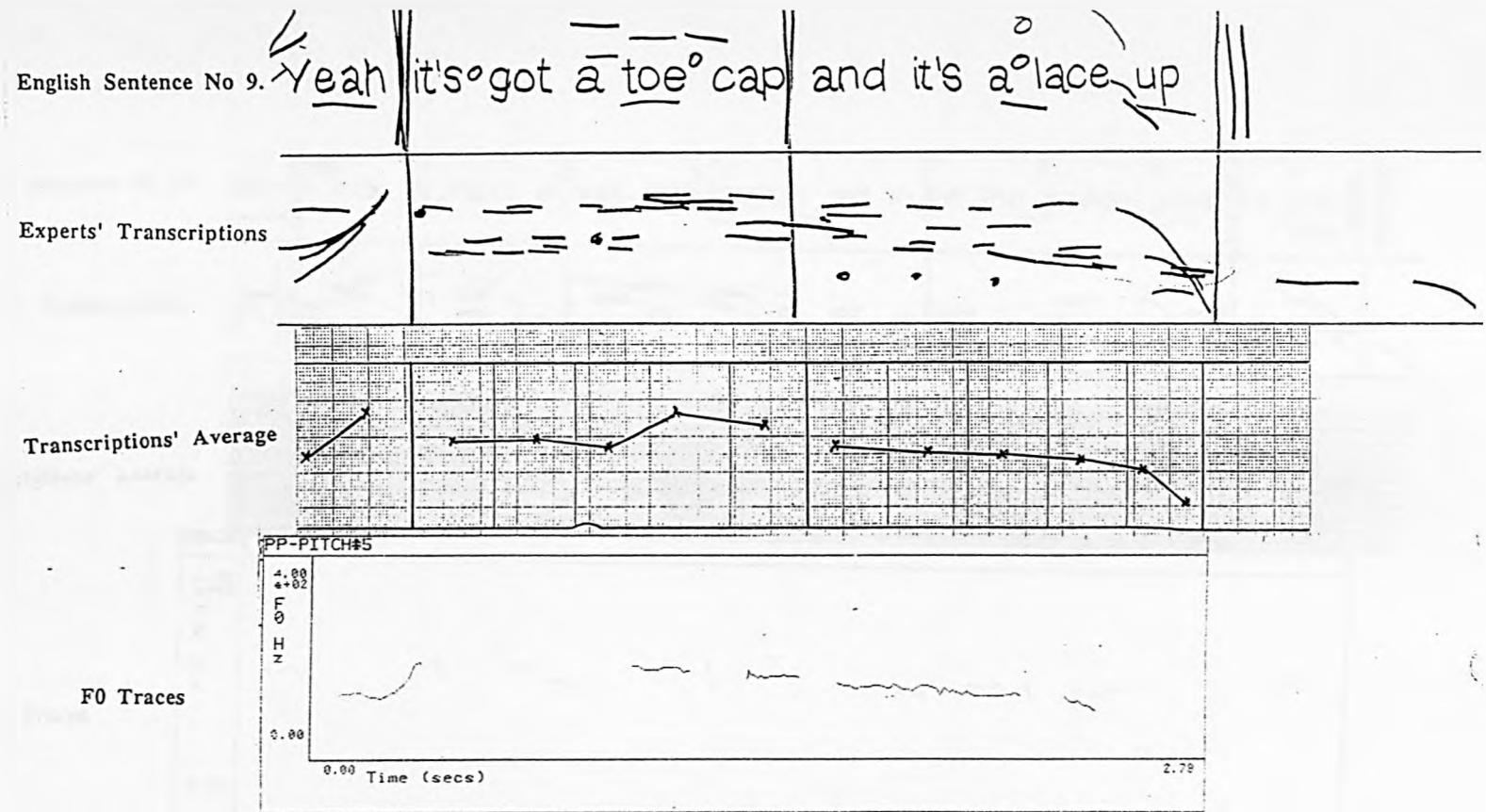


Figure 27 : English Sentence No. 9.

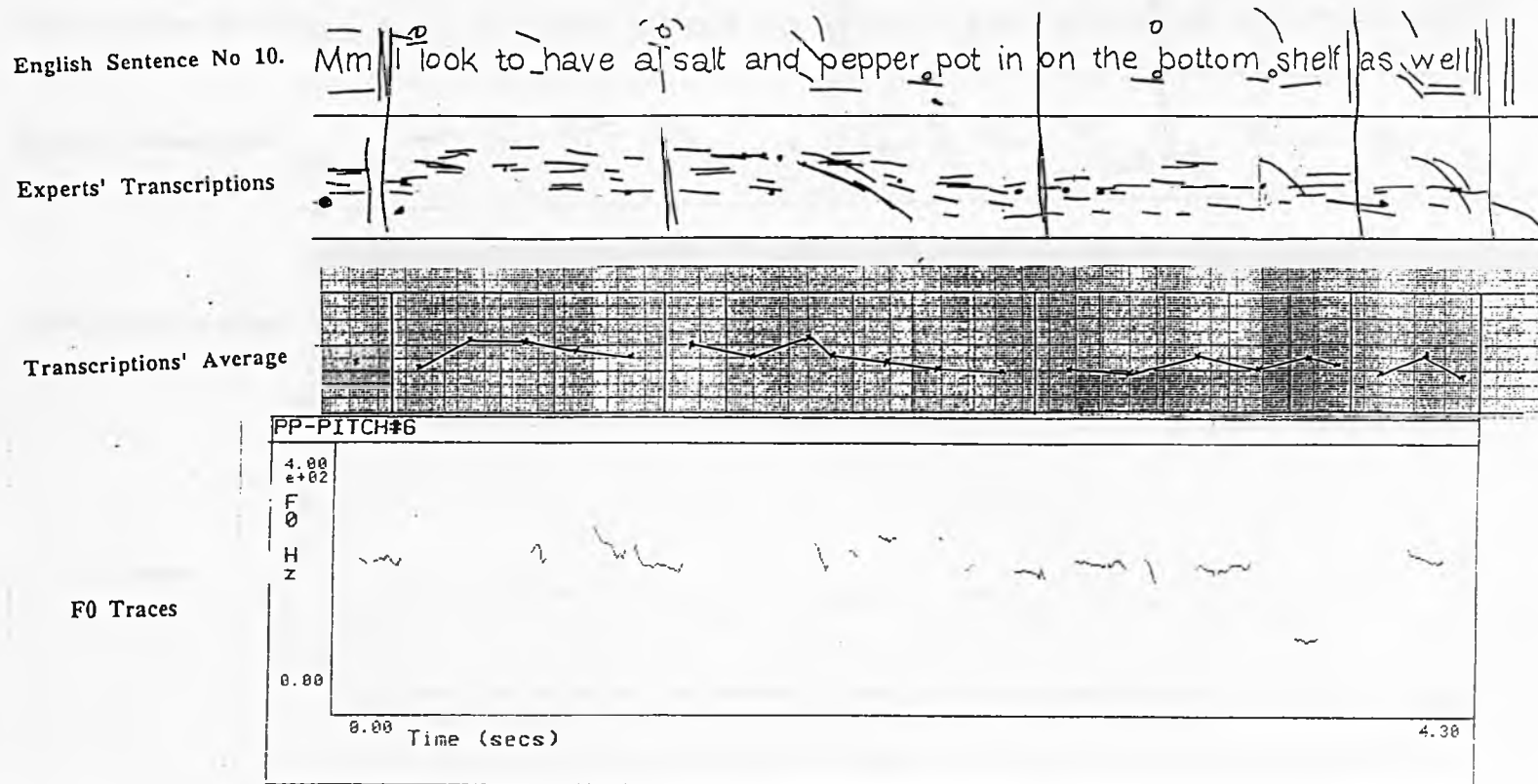


Figure 28 : English Sentence No. 10.

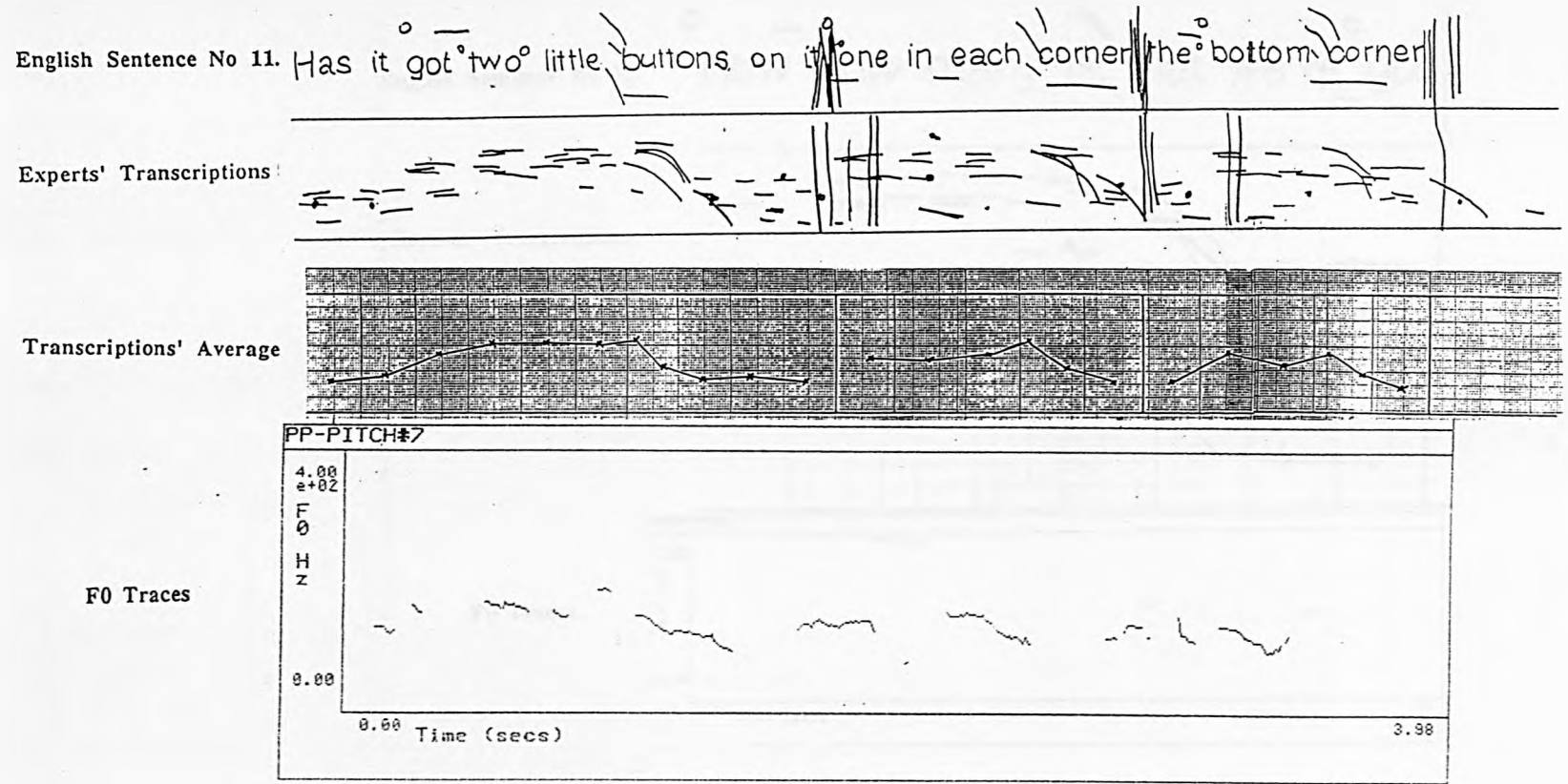


Figure 29 : English Sentence No. 11.

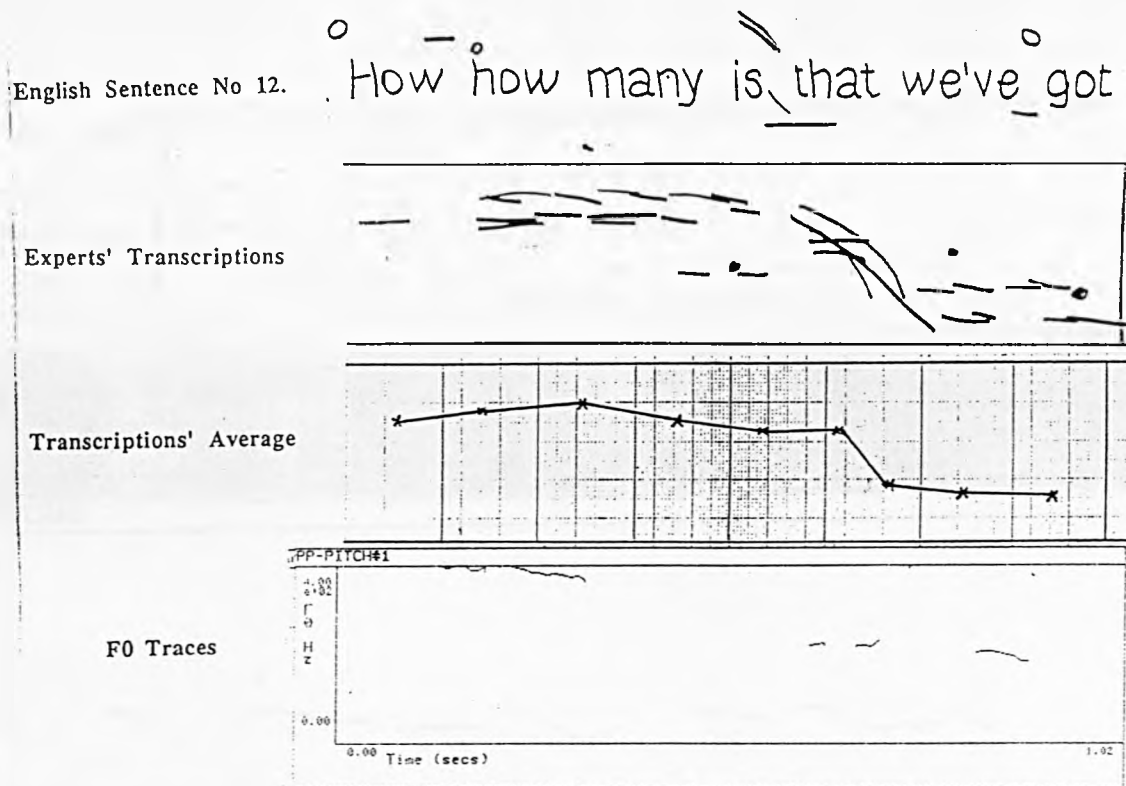


Figure 30 : English Sentence No. 12.

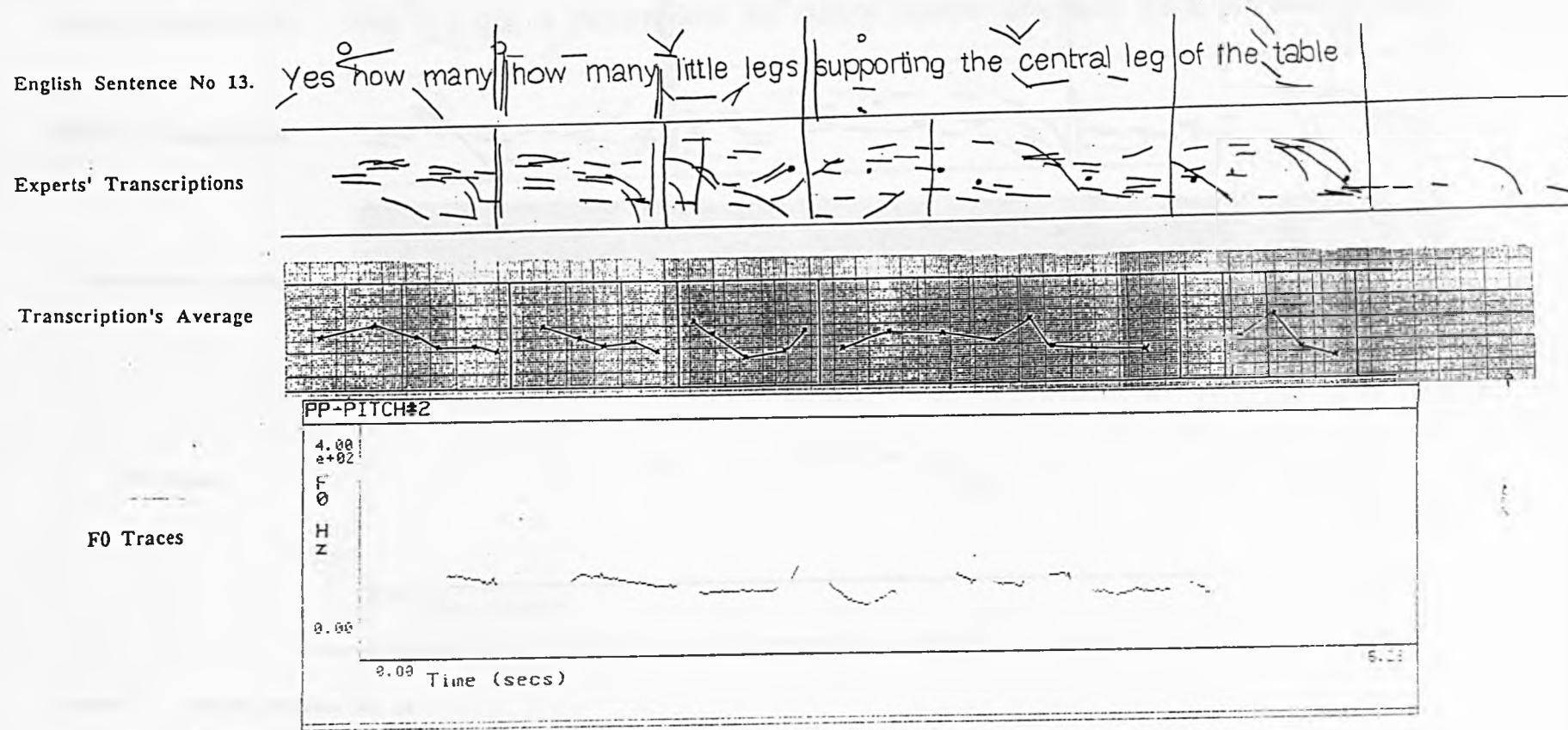


Figure 31 : English Sentence No. 13.

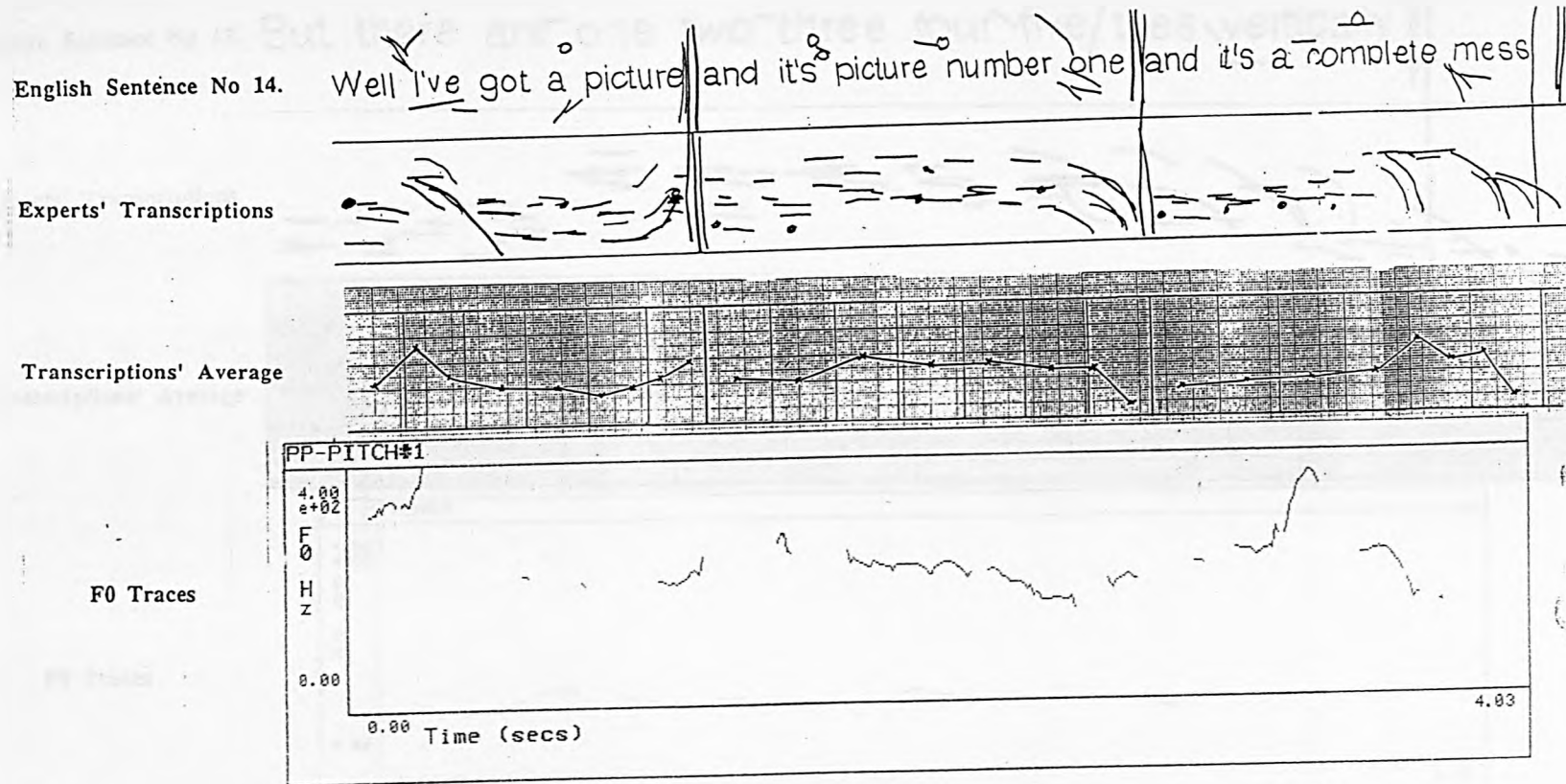
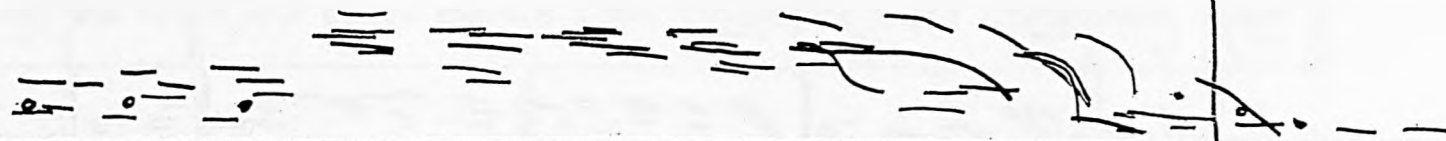


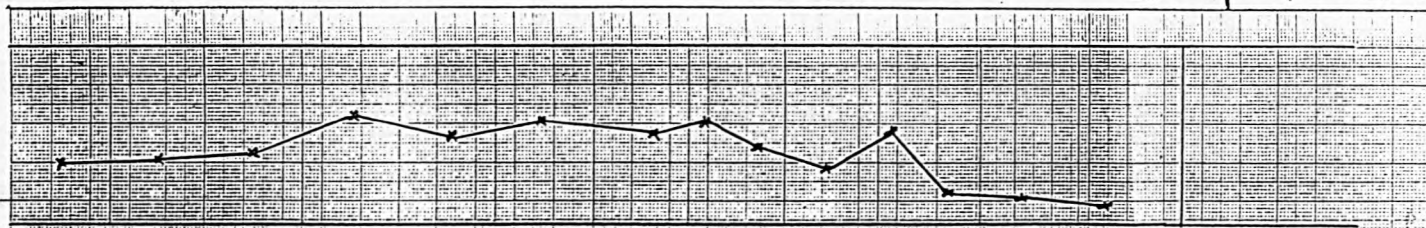
Figure 32 : English Sentence No. 14.

English Sentence No 15. But there are one two three four five tiles vertically

Experts' Transcriptions



Transcriptions' Average



F0 Traces

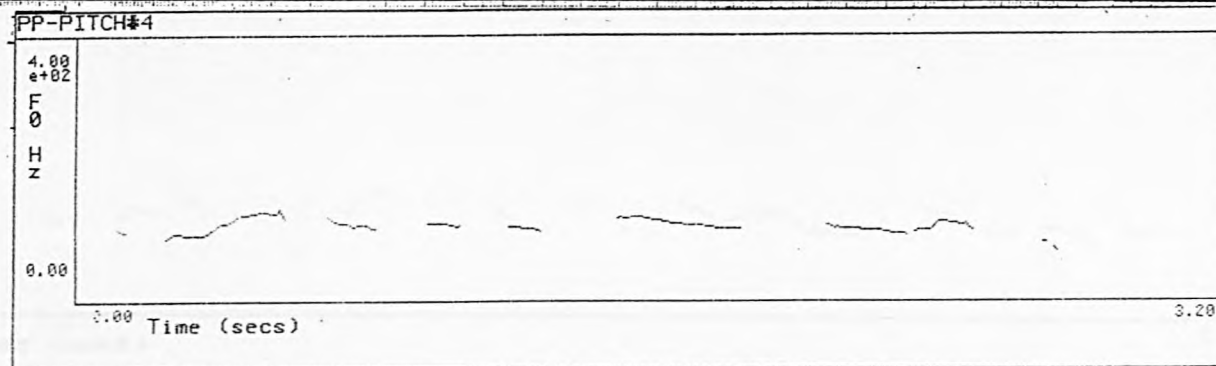


Figure 33 : English Sentence No. 15.

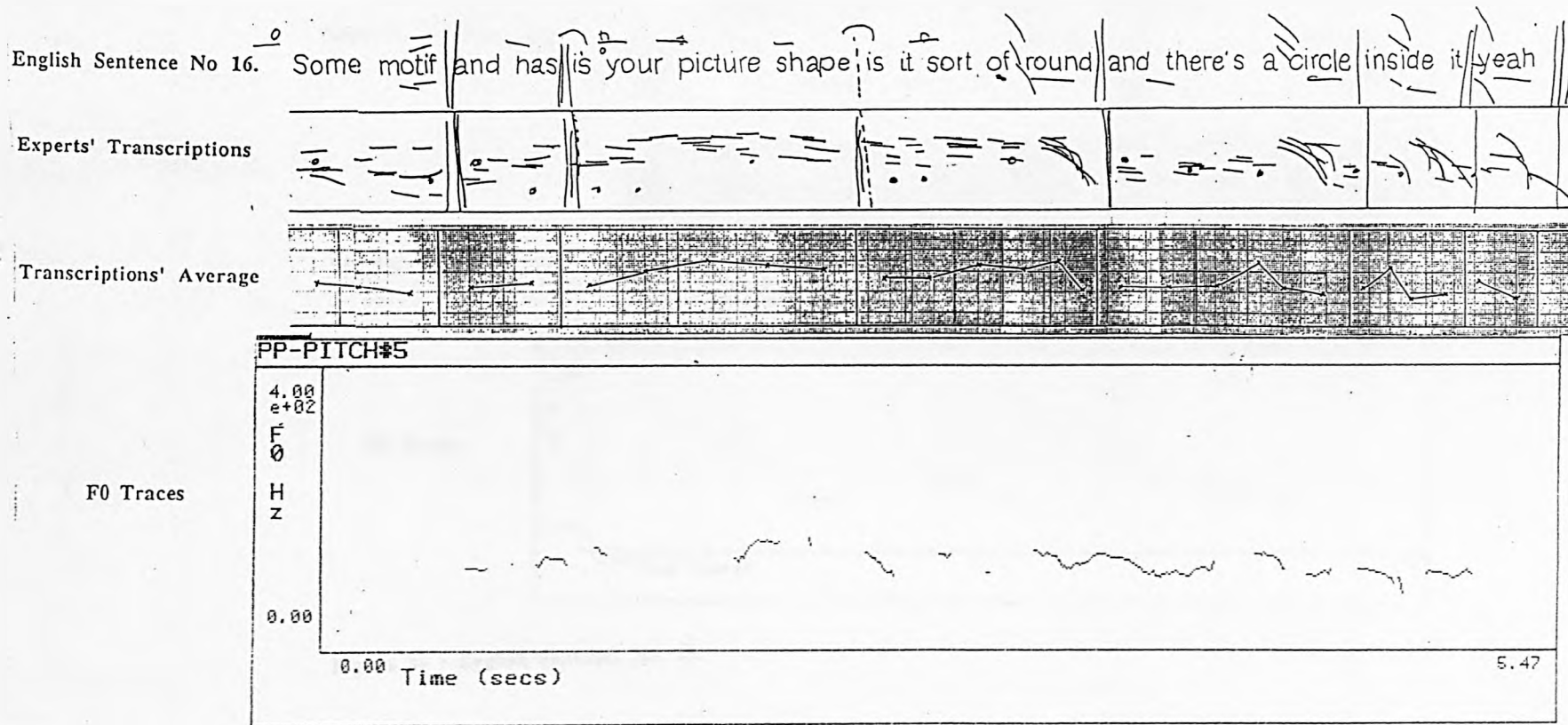
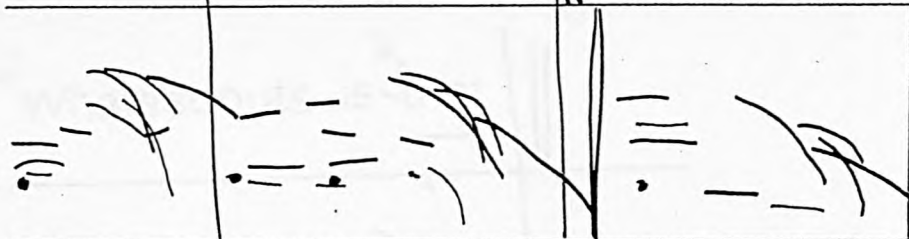


Figure 34 : English Sentence No. 16.

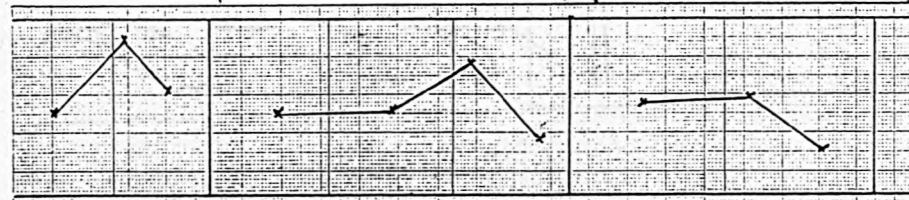
English Sentence No. 18

A heart or a spade which one

Experts' Transcriptions



Transcriptions' Average



F0 Traces

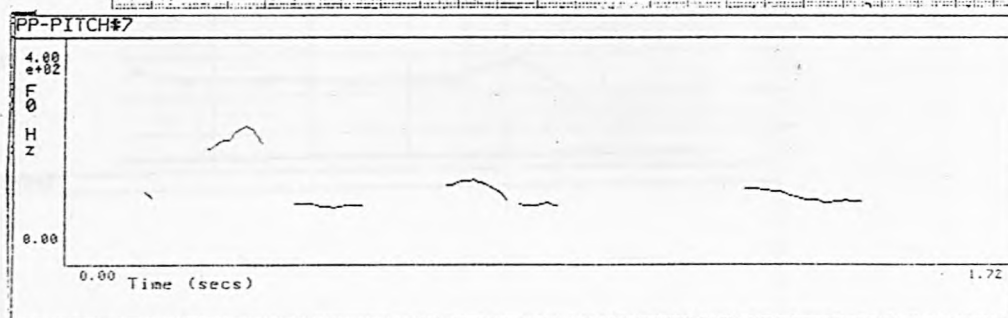


Figure 36 : English Sentence No. 18.

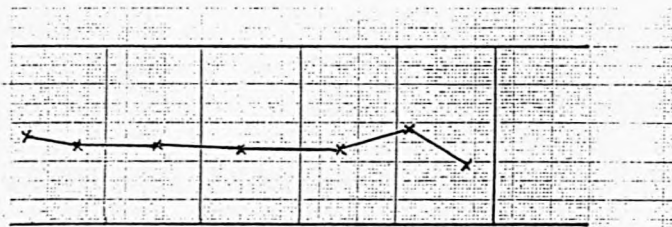
English Sentence No. 17

Whereabouts is that

Experts' Transcriptions

Whereabouts is that

Transcriptions' Average



F0 Traces

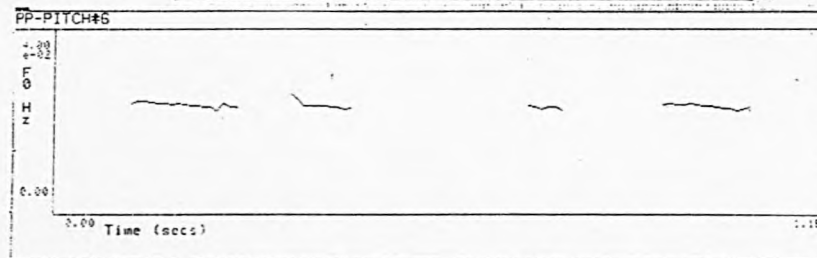


Figure 35 : English Sentence No. 17.

APPENDIX B:

This appendix is to contain the 36 tables that show the experts' measurements of the token sentences plus the measurement of the F0 traces obtained using the Gold/Rabiner pitch tracking routine.

Sentence No. 1: Bien; yo tengo aqui a una senorita o senora de pelo largo un poco rizado en las puntas.

<u>Syl.</u>	<u>M.A.</u>	<u>T.A.</u>	<u>A.T.C.E.</u>	<u>P.L.R.</u>	<u>M.A.S.</u>	<u>Average</u>	<u>FQ</u>
1	7 > 1	23 > 17	27 > 17	25 > 4	15 > 7	19.4 > 7.6	190 > 120
2	6	16	21	16	5	12.8	190
3	25	23.5	27	25	16	23.2	240
4	23	20	18	27	17	21	180
5	18	20	16	27	19	20	180
6	16	25	26	29	19	23	210 > 230
7	13	22	21	18	20	18.8	190
8	19	22	21	18	19	19.8	160
9	14	19	19	16	19	17.4	150
10	14	19	16	16	22	17.41	160
11	17	21	18	15	23	18.8	150
12	21	19	31	15	21	17.2	210 > 270
13	23	30	31	25	35	28.8	300 > 320
14	17	22	23	17	22	20.2	140
15	25	18	18	12	22	19	150
16	22	27	24	25	23	24.2	160 > 190
17	19	22	23	23	33	24	190 > 170
18	16	17	22	15	27	19.4	160
19	16	18	19	14	24	18.2	160
20	15	18	16	13	24	17.2	150
21	20	29	21	20	30	24	160
22	14	15	35	25	37	25.2	200 > 240
23	13	15	12	14	24	15.6	220 > 160
24	14	16	13	14	28	17	160
25	14	17	12	15	26	16.8	150
26	15	17	13	16	28	17.8	150
27	14	27	14	23	26	20.81	160
28	14	23	13	27	27	20.8	150
29	13	21	13	18	27	18.4	150
30	13	20	15	17	26	18.2	150
31	18	20	17 > 19	20	27	20.6	170
32	21	31	29	27	38	29.2	190 > 300

Sentence No 2:Aha. Como es el calcetin. Tiene algun dibujo. el tuyo

<u>Syl.</u>	<u>M.A.</u>	<u>T.A.</u>	<u>A.T.C.E.</u>	<u>P.L.R.</u>	<u>M.A.S.</u>	<u>Average</u>	<u>F0</u>
1	6	19	14	7	21	13.4	170
2	23	26	31	24	29	26.6	170 > 150
3	17	19	28	24	33	24.2	200 > 250
4	12	21	28	27	33	17.6	210
5	14	20	28	27	30	24.4	230
6	11	21	28	29	21	22	200
7	12	20	29	30	23	22.8	210
8	11	20	28	29	12	20	210
9	4	14	12	9	22	12.2	170
10	13	15	28	12	30	19.6	190 > 210
11	28	24	27	23	29	26.2	240
12	25	19	27	23	29	24.6	240
13	21	32	27	29	31	28	230
14	16	27	27	30	31	26.2	230
15	25	18	28	27	33	26.2	250
16	28	25	35	33	27	29.6	300 > 350
17	16	28	32	21	27	24.8	340
18	26	27	30	25	39	29.4	250
19	29	35	35	34	40	34.6	250 > 340

Sentence No 3:La television tiene una lampara arriba con la pantalla caida

<u>Syl.</u>	<u>M.A.</u>	<u>T.A.</u>	<u>A.T.C.F.</u>	<u>P.L.R.</u>	<u>M.A.S.</u>	<u>Average</u>	<u>F0</u>
1	9	14	18	5	21	13.4	170
2	11	14	23	6	25	15.8	190
3	14	14	22	7	24	16.2	190
4	21	14	22	6	24	17.4	190
5	25	27	26	16.5	33.5	19.6	250 > 220
6	25	20	25	28	36	21.6	240
7	24	20	26	28	36	26.8	220
8	24	19	27	29	36	27	210
9	23	20	27	30	36	27.2	220
10	20	26	29	22	36	26.6	230
11	17	23	29	22	37	25.6	210 > 200
12	16	19	30	23	35	24.6	210
13	18	21	30	24	34	25.4	210
14	19	27	25	24	33	25.6	200 > 210
15	21	20	22	15	32	22	200
16	21	14	25	17	31	21.6	180
17	22	10	26	16	28	20.4	180
18	21	11	28	15	29	20.8	190
19	24	17	29	18	20	21.6	190 > 200
20	25	13	28	18	16	20	200
21	17	13	28	18	28	20.8	220
22	29	23	16.5	16.5	26	22.2	220
23	12.5	18	10	7	9	11.3	210 > 140

Sentence No 4: Lo que veo es un cuadro con una senora con vamos el cuadro con un marco bastante ancho y la senora tiene el pelo oscuro y tu que tienes ahi.

<u>Syl.</u>	<u>M.A.</u>	<u>T.A.</u>	<u>A.T.C.E.</u>	<u>P.L.R.</u>	<u>M.A.S.</u>	<u>Average</u>	<u>F0</u>
1	11	15	19	14	23	16.4	300
2	12	15	23	14	25	17.8	300
3	24	28	27	31 > 22	27 > 30	27.4 > 26.2	260
4	22	20	33 > 39	16	30 > 36	24.2 > 26.6	270 > 340
5	16	17	23	14	27	19.4	340
6	16	19 > 12	28	16	27	21.2 > 19.8	330 > 300
7	16	12	28	13	29	19.6	300
8	28 > 14	22 > 11	30 > 24	26 > 20	17	24.6 > 17.2	300 > 270
9	14 > 22	11 > 32	24 > 41	26 > 33	29 > 30	20.8 > 31.6	260
10	21	9	17	11	30	17.6	250
11	23	8	17	11	31	18	240
12	23	9	18	13	30	18.6	240
13	23	8	22	15	32	20	270
14	30	23 > 9	35 > 28	14 > 13	22 > 21	24.8 > 20.2	260 > 230
15	23	18	28 > 36	23 > 30	34	25.2 > 28.2	230
16	14	8	16	11	20	13.8	—
17	14	9	18	12	20	14.6	330 > 210
18	14	8	17	11	20	14	210
19	14	8	19	9	12	12.4	—
20	16	7	19	9	13	12.8	250
21	16	7	20	8	13	12.8	250
22	15	6	21	8	12	12.4	240
23	15	7	20	11	12	13	—
24	16	7	21	7	12	12.6	260 > 230
25	15	5	21	13	11	13	260
26	15	8	22	11	12	13.6	230
27	15	14	22	10	11	14.4	230
28	16	6	21	10	12	13	210
29	25 > 28	14	26 > 31	17	11	18.6 > 20.2	230 > 220
30	29	24	34 > 42	25 > 31	26	27.6 > 30.4	220
31	14	6	18	9	10	11.4	240
32	10	12	19	11	20	14.4	240
33	12	13	19	13	21	15.6	220
34	12	10	18	17	20	15.4	210
35	13	9	17	17	21	15.4	210
36	13	11	19	21	21	17	240
37	12	10	21	22	21	17.2	250
38	12	9	21	22	21	17	350
39	12	23	23	23	21	20.4	350
40	12	13	24	24	22	19	240
41	20 > 22	9	24	25	22	20.0 > 20.4	230
42	21	31	24 > 20	25 > 11	31	26.4 > 22.8	230
43	5	15	20 > 26	7	22 > 19	13.8 > 14.4	220
44	6	15	15	12	26	14.8	230

45	4	16	15	13	25	14.6	300 > 250
46	2	14	18	14	26	14.8	210
47	2	22	21	14	25	16.8	250
48	3	19	23	15	25	17	250
49	6	13	23	16	30	17.6	240 > 280
50	11	26 > 13	23 > 8	26 > 14	35 > 21	24.2 > 13.4	280 > 230

Sentence No 5: Ah tu que te refieres a los bordes. Contando todas las rayas que puedan aparecer.

<u>Syl.</u>	<u>M.A.</u>	<u>T.A.</u>	<u>A.T.C.F.</u>	<u>P.I.R.</u>	<u>M.A.S.</u>	<u>Average</u>	<u>F0</u>
1	17	19	28 > 19	17	23 > 13	20.8 > 17	230
2	31	33	24	42	28	31.6	290 > 260
3	16	19	23	41	29	25.6	360
4	19	18	23	37	33	26	380 > 310
5	19	16	20	35	31	24.2	370
6	10	10	15	33	21	17.8	310 > 290
7	11	14	17	27	20	17.8	250 > 270
8	12	7	16	25	22	16.4	270 > 230
9	10	7	17	23	24	14.4	230
10	10	7	17	21	23	15.6	260 > 230
11	10	7	14 > 5	18 > 10	24 > 22	14.6 > 10.8	250
12	10	7	6	7	24	10.8	230
13	8	7	12	16	22	13	220
14	19	35	24	39	33	30	220
15	20	29	25	40	34	29.6	220
16	20	28	24	39	34	29	310 > 380
17	19	27	23	38	35	28.4	370
18	20	29	23	38	34	28.8	370
19	20	32	23	38	35	29.6	360 > 350
20	20	28	23	37	33	28.2	360
21	20	30	24	38	32	28.8	—
22	20	30	25	35	33	28.6	350 > 330
23	21	24	27	36	33	28.2	350
24	20	23	26	37	31	27.4	410 > 340
25	18	29	25	36	33	28.2	350
26	19	28	30	35	32	28.8	360
27	19	34	31	37	33	30.8	390 > 360

Sentence No 6: La jarra tiene un asa y es la normal típica tradicional.

<u>Syl.</u>	<u>M.A.</u>	<u>T.A.</u>	<u>A.T.C.E.</u>	<u>P.L.R.</u>	<u>M.A.S.</u>	<u>Average</u>	<u>F0</u>
1	10	17	21	14	12	14.8	330
2	15	28	26	14	19	20.4	390
3	17	30	28	17	17	21.8	400
4	15	34	29	17	18	22.6	390 > 350
5	15	33	31	17	19	23	400
6	17	34	31	18	19	23.8	440 > 510
7	22	37	31	32	31	30.6	510 > 490
8	8	35	33	34	36	29.2	500
9	9	29	26	28	25	23.4	500
10	9	28	26	9	26	19.6	500 > 340 > 580
11	9	30	26	7	25	19.4	380
12	10	28	27	9	26	20	340 > 290
13	10	31 > 18	27	20 > 10	33 > 19	24.2 > 16.8	350 > 290
14	9	20	27	10	20	17.2	330 > 290
15	12	28	28	10	21	19.8	330 > 310
16	12	21	29	9	23	18.8	320 > 290
17	12	18	25	10	22	17.4	320 > 300
18	14	16	26	9	22	17.4	310
19	12	20	27	11	22	18.4	310 > 290
20	11	19	28	17 > 8	22 > 17	19.4 > 16.6	320 > 290

Sentence No 7: Bueno mas abajo en la misma pared que el cuadro hay un bolso colgado de un clavo.

<u>Syl.</u>	<u>M.A.</u>	<u>T.A.</u>	<u>A.T.C.F.</u>	<u>P.L.R.</u>	<u>M.A.S.</u>	<u>Average</u>	<u>E0</u>
1	11	18	17	10	11	13.4	190
2	12	13	10	9	3	9.4	180
3	16	30	23	20	17	21.2	210
4	20	15	25	20	17	19.4	190
5	22	19	23	21 > 13	32 > 28	23.4 > 21	200 > 170 > 230
6	9 > 18	15 > 24	21 > 29	8 > 13	14 > 24	13.4 > 21.6	220 > 200
7	15	16	20	10	24	17	170
8	20	16	22	11	18	17.4	250
9	27	24	25	22	28	25.2	300 > 160
10	24	18	26	22	29	23.8	160 > 260
11	22	15	26	23	31	23.4	210
12	19	26	28	15	30	23.6	200
13	15	14	30	15	32	21.2	150
14	11	11	30	14	32	19.6	150
15	28	26	28 > 19	14 > 6	27 > 12	24.6 > 18.2	220 > 150
16	8 > 18	13 > 25	22 > 28	5 > 11	30 > 29	11.4 > 22.2	150 > 210
17	21	12 > 26	23	9	28 > 24	18.6 > 20.6	210
18	26	21	27	10	27	22.2	240
19	28 > 14	25	30	28	31	28.4 > 25.6	240 > 280
20	15	21	23	27	23	21.8	220
21	15	15	21	28	18	19.4	180
22	16	22	24	19	20	20.2	200 > 220
23	19	15	23	20	22	19.8	190
24	22	11	24	20	21	19.6	200
25	24	6	27	20	21	19.6	200
26	25	23	27 > 12	14 > 8	20 > 5	21.8 > 14.6	200 > 140
27	19	5 > 15	10 > 7	7 > 12	3	8.8 > 11.2	140 > 170

**Sentence No 8: Una cosa el sobre blanco como esta a la derecha o a la izquie e no no
no me refiero esta vuelto o esta de**

<u>Syl.</u>	<u>M.A.</u>	<u>T.A.</u>	<u>A.T.C.E.</u>	<u>P.L.R.</u>	<u>M.A.S.</u>	<u>Average</u>	<u>F0</u>
1	5	18	10	8	20	12.2	—
2	7	18	11	8	23	13.4	130 > 150
3	8	28	13	11	22	16.4	140
4	11	21	15	13	22	16.4	200
5	11	19	16	13	22	16.2	210 > 200
6	10	25	16	33	24	21.6	200
7	10	23	17	33	25	21.6	200
8	21 > 13	25 > 30	27	35	36	28.8 > 28.2	200 > 220
9	19	35	28	37	35	30.8	200
10	8	12	25	24	24	18.6	230 > 210
11	9	13	26	23	18	17.8	170
12	9	19	24	23	18	18.6	170
13	10	12	14 > 3	14	8	11.6 > 9.4	—
14	13	11	10	13	8	11	130
15	17	12	11	13	8	12.2	140
16	20	10	13	17	17	15.4	140
17	23	21	33	31	27	27	260 > 200
18	15	18	24	32	28	23.4	240
19	12	14	22	19	30	19.4	200
20	12	12	21	23	30	19.6	160
21	12	9	18	27	28	18.8	150
22	7	8	17	27	28	17.4	160
23	3	6	18	23	22 > 12	14.4 > 12.4	140
24	19	4	14	30	10	15.4	150
25	19	33	24	27	28	26.2	210
26	18	27	23	30	25	24.6	200
27	16 > 7	25	23	33	20 > 17	23.4 > 21	180 > 160
28	5	20	22	14	20	16.2	140
29	5	12	21	15	19	14.4	180
30	4	28	16	15	19	16.4	200 > 230
31	8	29	16	16	18	17.4	240
32	8	30	16	16	18	17.6	250
33	13	30	19	16	16	18.8	250
34	20 > 18	38 > 30	32	28	32	30.0 > 28	250 > 170
35	13	17	25	28	34	23.4	200
36	3	15	33	19	30	20	170
37	22	15	33	21	30	24.2	160
38	15	17 > 7	32	37	33	26.8 > 24.8	180 > 160
39	10	7	20	18	34	17.8	—

Sentence No 9: Tu crees que hemos de considerar incluso las pequenas diferencias en estos pequenos cacharrros.

<u>Syl.</u>	<u>M.A.</u>	<u>T.A.</u>	<u>A.T.C.E.</u>	<u>P.L.R.</u>	<u>M.A.S.</u>	<u>Average</u>	<u>F0</u>
1	9	14	18	24	22	17.4	200
2	24	21	34	34	31	27	190 > 160
3	25	21	28	34	28	27.2	190
4	23	18	27	32	29	25.8	160
5	20	14	28	32	30	24.8	170
6	18	14	28	31	30	24.2	160
7	14	10	28	27	31	22	170
8	11	8	28	25	30	20.4	170
9	10	9	28	23	30	20	130
10	14	9	27	23	30	20.6	140
11	11	14	28	23	29	21	160
12	12	11	27	22	31	20.6	160
13	17	15	27	18	29	21.2	160
14	12	10	28	12	30	18.4	—
15	11	7	28	5	31	16.4	160
16	10	6	28	5	31	16	170
17	10	13	28	5	30	17.2	190 > 150
18	9	6	28	5	30	15.6	150
19	9	7	27	4	30	15.4	150
20	12	8	28	5	31	16.8	160
21	10	15	29	7	32	18.6	160 > 150
22	10	7	29	7	30	16.6	140
23	9	8	30	7	30	16.8	150
24	8	6	29	5	31	15.8	150
25	10	7	30	6	30	16.6	150
26	13	6	29	7	30	17	150
27	18	14	30	7	32	20.2	150
28	13	7	30	8	29	17.4	150
29	13	11	29	7	25	17	140
30	30	28	31 > 8	34 > 17	28 > 5	30.2 > 17.6	200 > 210
31	4	7	4	12	5	6.4	220 > 90

Sentence No 10: Y luego la cortina cuantas lineas tiene.

<u>Syl.</u>	<u>M.A.</u>	<u>T.A.</u>	<u>A.T.C.E.</u>	<u>P.I.R.</u>	<u>M.A.S.</u>	<u>Average</u>	<u>F0</u>
1	9	16	21	18	19	16.6	320
2	16	25	32	32	31	27.2	270 > 410
3	14	22	32	31	29	25.6	400
4	10	21	20	15	23	17.8	400 > 350
5	12	21	22	14	24	18.6	340
6	23	29	30	28	35	29	340 > 350
7	11	24	30	29	34	25.6	350
8	10	21	33	22	33	23.8	380>450>410
9	12	16	31	20	33	22.4	410 >340
10	11	17	31	16	34	21.8	390 > 330
11	10	14	29	17	34	20.8	360 > 340
12	8	12	29 > 7	10 > 8	16 > 8	15 > 8.6	310 > 270
13	5	7	13	10	4	7.8	270

Sentence No 11: Tiene uno dos tres cuatro y se asoma un poco el quinto la punta del quinto.

<u>SyL</u>	<u>M.A.</u>	<u>T.A.</u>	<u>A.T.C.E</u>	<u>P.L.R.</u>	<u>M.A.S.</u>	<u>Average</u>	<u>F0</u>
1	18	12	21	26	13	18	280
2	7	16	23	31	22	17.8	300
3	15	12	22	18	22	17.8	290
4	14	11	24	20	21	18	280
5	13	10	25	13	15	15.2	270 > 230
6	30	28	31	29	22	28	290 > 380
7	17	19	29 > 13	28 > 12	13 > 2	21.2 > 12.6	270 > 250
8	9 > 2	12	8	6	4	7.8 > 6.4	190 > 210
9	5	11	17	16	17	13.2	240
10	8	11	16	17	16	13.6	250
11	8	9	16	17	16	13.2	220
12	19	20	22	29	22	22.4	290
13	13	19	23	32	26	22.6	300
14	12	17	23	31	26	21.8	300 > 280
15	23	26	25	23	28	25	320
16	24	27	28	21	30	26	320
17	22	23	28	20	27	24	300
18	15	20	25 > 10	18 > 6	18 > 2	19.2 > 10.6	250 > 210
19	7	10	9	8	3	7.4	200
20	6	9	13	12	15	11	170
21	24	21	21	33	27	25.2	260
22	20	21	23	33	29	25.2	280
23	15	15	25	31	25	22.2	230
24	11 > 8	13	16 > 3	21 > 10	20 > 1	16.2 > 7	210 > 190
25	6 > 4	6	7	8	3	6 > 5.6	190

Sentence No 12: Tiene vamos aparte de la pata central tiene cuatro patitas mas cortas.

Syl.	M.A.	T.A.	A.T.C.F.	P.L.R.	M.A.S.	Average	F0
1	23	29	30 > 24	34	23	27.8 > 26.6	260
2	26	28	24	33	28	27.8	220
3	4	28	24	24 > 10	20 > 3	20.0 > 13.8	230
4	6	23	24	11	5	13.8	210
5	9	21	24	13	7	14.8	220
6	21	33	25 > 33	23	10 > 7	22.4 > 23.4	250
7	21	34	37	25	28	29	300
8	21	35	28	24	26	26.8	290
9	22	34	28	26	26	27.2	280
10	25	30	28	19	27	25.8	300 > 280
11	25	33	29	18	29	26.8	300
12	16	17	22	13	28	19.2	280 > 240
13	26	34	30 > 35	38 > 41	20	29.6 > 31.2	290>310>290
14	22	23	30	33	32	28	260
15	17	14	27	32	32	24.4	250
16	12	21	26	29	27	23	250 > 230
17	11	15	27	29	26	21.6	250
18	8	13	25	28	25	19.8	220
19	12	21	20 > 9	21	10	16.8 > 14.6	230
20	8	13	9	19	7	11.2	210
21	17	28	8	18	9	16	210
22	16 > 12	14	9	20 > 11	7	13.2 > 10.6	200
23	8	9	9	10	4	8	200

Sentence No 13: Que hay encima del taburete

<u>Syl.</u>	<u>M.A.</u>	<u>T.A.</u>	<u>A.T.C.E.</u>	<u>P.L.R.</u>	<u>M.A.S.</u>	<u>Average</u>	<u>F0</u>
1	29	29	27 > 7	30	15 > 5	25.6 > 19.6	190
2	7	16	9	28	5	13	190 > 150
3	7	14	10	11	7	9.8	150
4	10	15	7	13	7	10.4	140
5	9	13	10	15	8	11	130
6	8	14	10	14	8	10.8	120
7	7	12	11	13	9	10.4	120
8	5	10	12	14	8	9.8	120
9	3	8	13	14	2 > 2	9.4 > 8	120 > 80
10	1	4	13	15	4 > 1	7.4 > 6.8	110

Sentence No 14: Cinco. Son siete, no.

Syl.	M.A.	T.A.	A.T.C.E.	P.I.R.	M.A.S.	Average	F0
1	20	15	23 > 33		10 > 9	17 > 19.2	270 > 350
2	21 > 30	23 > 33	36 > 39		30 > 39	27.5 > 35.2	460 > 520
3	20	22	32		14	22	400 > 380
4	15 > 7	15	26 > 9		13 > 5	17.2 > 9	280
5	7	8	11		5 > 1	7.75 > 6.75	180
6	14 > 21	21 > 28	12 > 38		19 > 30	16.5 > 23.4	310 > 410

Sentence No 15: Hay algun detalle que puedas ver en la correa o es toda lisa.

Syl.	M.A.	T.A.	A.T.C.E.	P.L.R.	M.A.S.	Average	F0
1	33	30	23	35	17	27.6	190
2	28	24	27	37	18	26.8	200
3	31	33	27	37	31	31.8	230
4	25	26	28	35	27	28.2	200
5	34	31	29	36	26	31.2	210
6	26	21	30	35	21	26.6	180
7	23	11	29	34	24	24.2	170
8	23	23	27	36	21	26	210
9	22	22	25	35	20	24.8	170
10	17	25	26	32	20	24	170
11	12	15	26	31	19	20.6	160
12	10	15	28	32	20	21	150
13	8	12	28	32	18	19.6	160
14	9	11	29	32	18	19.8	150
15	4	10	27	31	17	17.8	160
16	24 > 11	28 > 12	33 > 12	41 > 25	13 > 3	27.8 > 12.6	190 > 120
17	11	7	13	19	4	10.8	110
18	13	10	16	19	12	14	150
19	20	22	16	17	13	17.6	160
20	30	20	26	32	18	25.2	180 > 160
21	19	10	27	34	16	21.2	150
22	25	26	20 > 3	23 > 13	13 > 3	21.4 > 14	160 > 110
23	10	8	3	9	2	6.4	100

Sentence No 16: Oh. Hay dos cacharros arriba, eh?

<u>Syl.</u>	<u>M.A.</u>	<u>T.A.</u>	<u>A.T.C.F.</u>	<u>P.I.R.</u>	<u>M.A.S.</u>	<u>Average</u>	<u>F0</u>
1	17	14	11	19	28	17.8	240 > 220
2	32	29	27	37	32	31.4	230
3	27	27	25	37	30	29.2	250
4	22	20	28	37	28	27	190
5	25	24	15 > 3	21	28	22.6 > 20.2	200
6	20	18	8	23	26	19	180
7	15	10	6	22	20	14.6	160
8	10	7	7	21 > 7	18 > 18	12.6 > 9.2	170
9	6	7	7	4	16	8	160
10	25	32	12 > 34	35 > 43	19 > 39	24.6 > 34.6	170 > 240

Sentence No 17: Llegamos a la silla caída otra vez siguiendo para abajo.

<u>Syl.</u>	<u>M.A.</u>	<u>T.A.</u>	<u>A.T.C.E.</u>	<u>P.I.R.</u>	<u>M.A.S.</u>	<u>Average</u>	<u>E0</u>
1	5	15	19	12	11	12.4	120
2	25	27	27	30	24	26.6	120
3	25	30	27	31	24	27.4	130
4	23	22	26	32	26	25.8	140
5	20	22	25	34	23	24.8	150
6	31	28	27	23	27	27.2	100 > 170
7	19	21	26	23	26	23	160
8	15	16	23	24	26	20.8	130
9	22	25	24	15	25	22.2	120
10	18	20	24	15	24	20.2	140
11	13	19	24	15	24	19	130
12	10	14	24	16	24	17.6	110
13	11	18	20 > 10	15 > 7	24	17.6 > 14	110 > 100
14	10	10	19	13	23	15	100
15	9	19	16	22	21	17.4	100
16	8	8	19	25	21	16.2	90
17	6	5	17	27	21	15.2	100
18	3	8	19	29	21	16	100
19	4	8	19	29	21	16.2	90
20	22	23	18 > 10	24 > 16	23 > 9	22.0 > 16.0	110 > 90
21	4	7	8	9	5	6.6	90

Sentence No 18: Pues tengo un sobre blanco una carta a medio esc

<u>Syl.</u>	<u>M.A.</u>	<u>T.A.</u>	<u>A.T.C.F.</u>	<u>P.L.R.</u>	<u>M.A.S.</u>	<u>Average</u>	<u>F0</u>
1		20	27	16	18	22	—
2		22	33	19	21	23.7	—
3		23	30	20	23	24	—
4		26	30	20	22	24.5	390 > 260
5	29	31	26	33	22	28.2	280
6	18	35	28	33	21	27	270 > 250
7	15	23	24 > 14	16	18 > 5	19.2 > 14.6	260 > 300
8	9	23	12	17	5	13.2	320
9	15	23	13	15	20	17.2	210
10	20	21	23	14	19	19.4	320
11	29	34	30	27	28	29.6	350 > 310
12	35	33	25	27	27	29.4	290
13	35	31	26	28	27	29.4	260
14	25 > 21	13	20	20 > 11	18 > 9	19.2 > 14.8	260
15		20	20	9	6	13.7	250
16		20	20	9	5	13.5	250 > 210

Sentence No 19:

It's a kitchen. Well it looks like a kitchen with the television in, but there's clothes; there's a tie.

<u>Syl.</u>	<u>M.A.</u>	<u>T.A.</u>	<u>A.T.C.E.</u>	<u>P.I.R.</u>	<u>M.A.S.</u>	<u>Average</u>	<u>F0</u>
1	8	13	27	14	16	15.6	—
2	16	20	31	12	20	19.8	—
3	32	39	34 > 27	25 > 6	25	31 > 25.8	—
4	8	8	15	7	4	8.4	—
5	8	18	21	14	16	15.4	—
6	9	18	25	15	16	16.6	—
7	31 > 20	30 > 21	28 > 18	26 > 12	26	28.2 > 19.4	—
8	18	22	19	11	21	18.2	—
9	17	22	22	11	20	18.4	—
10	23	20	24	10	5	16.4	—
11	18	14	26 > 28	11 > 10	5 > 2	14.8 > 14.4	360 > 410
12	14	14	28	12	4	14.4	—
13	13	13	30	14	4	14.8	—
14	23	22	31 > 24	27 > 15	16 > 4	23.8 > 17.6	250
15	20	22	24	11	6	16.6	250
16	18	15	25	12	5	15	280 > 300
17	10	12	26	14	3	13	300 > 200
18	5	6 > 12	28	12 > 21	3 > 8	10.8 > 14.8	190 > 240
19	8	10	33	14	16	16.2	—
20	10	12	34	18	15	17.8	300
21	26 > 11	20 > 5	33 > 17	30 > 8	19 > 2	25.6 > 8.6	380 > 210
22	12	10	15	23	11	14.2	200
23	9	11	16	27	10	14.6	290
24	19 > 7 > 20	9 > 3 > 12	12 > 11 > 18	15 > 30	5 > 3 > 10	10.7 > 6 > 18	300 > 200 > 310

Sentence No 20:

On top of the table there's a tin can which has been opened
with the lid pushed back pushed up.

<u>Syl.</u>	<u>M.A.</u>	<u>T.A.</u>	<u>A.T.C.F.</u>	<u>P.I.R.</u>	<u>M.A.S.</u>	<u>Average</u>	<u>F0</u>
1	5	14	27	18	16	16	—
2	30	29	32	33	24	29.6	110
3	26	28	30	33	18	27	100
4	26	20	30	34	16	25.2	100
5	15 > 26	14 > 21	17 > 20	19 > 10	6	14.2 > 16.6	110 > 130
6	18	8	28 > 34	6 > 11	17	15.4 > 17.6	130 > 120
7	15	10	22	13	21	16.2	130
8	13	10	33	15	12	16.6	—
9	34	31	34	31	25	31	190 > 180
10	27	15	17 > 25	24	18 > 10 > 12	20.2 > 18.4 > 26	150 > 130
11	15	13	27	23	11	17.8	120
12	10	14	26	25	11	17.2	130
13	12	13	26	26	10	17.4	110
14	29	26	18 > 16	20 > 11	17 > 7	22 > 17.8	80 > 150
15	11 > 27	7 > 15	18 > 25	10 > 15	5 > 16	10.2 > 19.6	150 > 140
16	16	8	17	11	15	13.4	110
17	21	9	19	11	12	14.4	120
18	29	17	19	32	25	24.4	130 > 100
19	33	22	21	31	20	25.5	120
20	7	9	13 > 22	11 > 23	2 > 10	8.4 > 14.2	80
21	20	25	22	30	19	23.2	110
22	3 > 7	15 > 19	15 > 25	15 > 23	5 > 10	10.6 > 16.8	80 > 70

Sentence No 21: And you've got the tiles, haven't you?

Syl.	M.A.	T.A.	A.T.C.F.	P.L.R.	M.A.S.	Average	F0
1	8	9	15	12	14	11.6	320
2	18	20	16	13	16	16.6	260> 250
3	19	32	27	28	20	25.2	300
4	16	31	28	29	20	24.8	250
5	28 > 11	29 > 16	27 > 10	24 > 9 > 20	13 > 6 > 16	24.2 > 7.5 > 12.6	300 > 280 > 300
6	18	25	32 > 10	20 > 7	17 > 8	22.4 > 13.6	250
7	12	25	10	4		8.6	250
8	11	12	13	4	8	9.6	250

Sentence No. 22: And there's also another picture directly above the cupboard; isn't there?

<u>Syl.</u>	<u>M.A.</u>	<u>T.A.</u>	<u>A.T.C.E.</u>	<u>P.I.R.</u>	<u>M.A.S.</u>	<u>Average</u>	<u>F0</u>
1	10	10	20	10	4	10.8	120 > 190
2	28	9	22	11	8	15.6	160 > 130
3	22	29	25	12	9	19.4	160 > 230
4	22	20	25	12	15	18.8	230 > 140
5	20	18	28	10	15	18.2	260
6	27	37	30 > 18	30 > 12	23 > 11	29.4 > 21	130
7	22	27	17	10	7	16.6	—
8	26	30	20	9	7	18.4	130 > 120
9	24	24	20	10	5	16.6	—
10	24	21	22	7	9	16.6	120
11	28 > 10	28 > 16	23	21 > 7	15	23 > 14.2	130 > 150
12	9	12	25	5	14	13	120
13	22 > 9	12	24	5	8	14.2 > 11.6	100
14	10	17	21 > 13	15 > 1	8	14.2 > 9.8	110 > 80
15	12	10	14	4	15	11	100
16	10	13	12	6	4	9	100
17	9	7	17	9	12	10.8	90 > 130
18	22	17 > 6	25 > 14	15 > 4	25 > 5	20.8 > 10.2	100
19	15	9 > 16	16	6	3	9.8 > 11.2	160 > 150
20	5 > 16	6 > 15	17 > 26	6 > 16	2 > 24	7.2 > 19.4	150 > 110

Sentence No 23: A shirt. It's got one button and it's got no cuffs on it either.

<u>Syl.</u>	<u>M.A.</u>	<u>T.A.</u>	<u>A.T.C.E.</u>	<u>P.I.R.</u>	<u>M.A.S.</u>	<u>Average</u>	<u>F0</u>
1	14	14	23	16	21	17.6	140
2	29 > 10	26 > 15	21 > 10	21 > 6	25 > 5	24.4 > 9.2	210 > 100
3	10	13	9	11	6	9.8	—
4	11	20	9	11	6	11.4	150
5	22	21	25	20	22	22	150
6	33 > 19	31	22 > 10	27 > 12	20 > 6	26.6 > 15.6	150 > 130
7	15	12	11	9	6	10.6	—
8	13	11	12	8	6	10	120
9	13	11	11	10	5	10	100
10	14	10	14	5	12	11	100
11	13	11	18	6	16	12.8	—
12	18	30	28	20	17	22.6	—
13	25	20	32	19	18	22.8	140
14	29 > 13	31	30 > 9	23 > 12	15 > 5	25.6 > 14	140 > 130
15	14	12	11	7	3	9.4	140
16	15	13	12	4	2	9.2	100
17	25	12	24 > 8	23 > 12	12 > 1	16.8 > 11.6	120 > 100
18	5	7	10	8	1	6.2	100

Sentence No 24:Have you got a a kind of scullery or a little bathroom?

<u>Syl</u>	<u>M.A.</u>	<u>T.A.</u>	<u>A.T.C.E.</u>	<u>P.L.R.</u>	<u>M.A.S.</u>	<u>Average</u>	<u>F0</u>
1	22	18	18	17	21	19.2	320
2	25	20	26	31	33	27	—
3	25	31	26	30	33	29	360 > 420
4	27	21	22	31	32	26.6	400
5	25	21	25	33	30	26.8	350
6	30	28	25	31	32	29.2	—
7	29	22	22	33	31	27.4	—
8	30 > 20	36	29 > 18	34 > 24	25 > 9	31.6 > 21.4	370 > 330
9	20	30	21	23	8	20.8	350
10	19	26	23	21	6	19	360 > 320
11	18	24	27	14	22	21	300 > 230
12	19	21	27	13	20	20	230
13	29	28	30	22	30	27.8	230 > 270
14	27	28	30	22	26	26.6	300
15	33	36	28 > 11	31 > 14	27 > 4	31 > 19.6	280 > 330
16	7	11	18 > 25	15	5	11.2 > 12.6	290 > 210

Sentence No 25: Above the table, there's a sock which is folded over.

<u>Syl.</u>	<u>M.A.</u>	<u>T.A.</u>	<u>A.T.C.E.</u>	<u>P.I.R.</u>	<u>M.A.S.</u>	<u>Average</u>	<u>F0</u>
1	12	14	22	31	15	18.8	310
2	24	28	30	31	25	27.8	310
3	20	14	30	17	18	19.8	280
4	31 > 12	12	20 > 25	15	6 > 3	16.8 > 13.4	260 > 240
5	11 > 16	22	28 > 33	16 > 26	16 > 17	18.6 > 22.8	240 > 230
6	12	12	24	26	20	18.8	260
7	13	12	26	28	19	19.6	270
8	14 > 5	21	33 > 16	35 > 16	18 > 2	24.2 > 12	250
9	9	12	27	25	18	18.2	240
10	9	11	31	25	16	18.4	300 > 280
11	27 > 12	25	32	30	22	27.2 > 24.6	320 > 270
12	10	25	30	32	18	23	270
13	23 > 7	21 > 9	38 > 21	32 > 21	19 > 3	26.6 > 12.2	300 > 240
14	8	9	12	14 > 7	3 > 1	9.2 > 7.4	230 > 210 > 230

Sentence No. 26: Has it got gussets, your sock?

<u>Syl.</u>	<u>M.A.</u>	<u>T.A.</u>	<u>A.T.C.F.</u>	<u>P.I.R.</u>	<u>M.A.S.</u>	<u>Average</u>	<u>F0</u>
1	15	18	25	11	25	18.8	170>200>180
2	16	16	28	18	24	20.4	200 > 180
3	21	29	28	32	23	26.6	250 > 230
4	26	32	28 > 10	30 > 14	17 > 2	26.6 > 16.8	160 > 140
5	11	22	13	8	4 > 21	10 > 15	200 > 150
6	18	20	13	11	26	17.6	70
7	21	26	16 > 29	13 > 23	32	21.6 > 26.2	80 > 100

Sentence No 27: Yeah. It's got a toe cap and it's a lace up.

Syl.	M.A.	T.A.	A.T.C.E	P.L.R.	M.A.S.	Average	F0
1	18 > 34	32	21 > 35	11 > 28	22 > 37	20.8 > 33.2	150 > 130 > 230
2	32	30	19	20	23	24.8	—
3	32	30	20	20	23	25	—
4	32	23	21	20	23	23.8	—
5	31	34	30	35	33	32.6	220 > 200
6	28	23	31	35	26	28.6	210 > 190
7	23	13	32	30	20	23.6	160
8	22	13	32	26	18	22.2	160
9	21	12	31	26	15	21	150
10	16	18	33	20	11	19.6	140
11	9	13	31 > 9	18 > 3	11 > 4	16.4 > 7.6	130 > 100

Sentence No 28: Mm. I look to have a salt and pepper pot in on the bottom shelf as well.

<u>Syl.</u>	<u>M.A.</u>	<u>T.A.</u>	<u>A.T.C.E.</u>	<u>P.I.R.</u>	<u>M.A.S.</u>	<u>Average</u>	<u>F0</u>
1	20	13	26	17	24	20	270
2	21	10	23	17	20	18.2	310
3	30	27	33	24	28	28.4	320 > 300
4	24	26	34	26	27	28.2	300
5	25	18	32	20	28	24.6	270 > 250
6	21	17	30	17	25	22	---
7	26	24	32	17	30	25.8	310 > 260
8	21	17	30	18	30	23.2	290
9	27	31	31 > 20	29	28 > 6	29.2 > 22.6	320
10	23	21	19	28	8	19.8	260
11	20	19	14	23	8	16.8	270
12	17	17	13	20	9	15.2	280 > 240
13	19	18	14	22	9	16.4	---
14	19	12	16	20	9	15.2	---
15	26	28	21	19	12	21.2	270
16	11	20	20	19	14	16.8	270
17	16	24	30 > 16	20	14	20.8 > 18	120
18	9	13	18	20	13	14.6	---
19	19	17	31 > 9	30 > 18	14 > 2	22.2 > 13	310 > 280

Sentence No. 29: Has it got two little buttons on it? One in each corner? The little corner?

<u>Syl.</u>	<u>M.A.</u>	<u>T.A.</u>	<u>A.T.C.E.</u>	<u>P.I.R.</u>	<u>M.A.S.</u>	<u>Average</u>	<u>F0</u>
1	13	13	18	16	6	13.2	—
2	15	12	19	19	11	15.2	—
3	25	29	27	17	16	23	150
4	31	33	27	25	24	28	200 > 150
5	29	33	27	31	18	27.6	200
6	27	33	28	31	16	27	170
7	31 > 19	35	27 > 13	32 > 20	16 > 3	28.2 > 18	230
8	15	14	13	21	3	13.2	170 > 140
9	15	21	11	20	3	14	140
10	16	13	9	20	3	12.2	130 > 100
11	20	21	30	27	7	21	160
12	20	20	30	27	8	21	150
13	25	21	29	27	10	22.4	160 > 140
14	31	28	30 > 10	29 > 12	20 > 4	27.6 > 17	180
15	11	17	14	10	4	11.2	170 > 120
16	9	13	17	14	4	11.4	130
17	27	20	29	22	20	23.6	160
18	8	13	29	22	19	18.2	180 > 120
19	17	23	31 > 18	24 > 11	19 > 4	22.8 > 14.6	160 > 100
20	10	10	12	11	6	9.8	100 > 140

Sentence No 30: How, how many is that we've got?

<u>Syl.</u>	<u>M.A.</u>	<u>T.A.</u>	<u>A.T.C.E.</u>	<u>P.I.R.</u>	<u>M.A.S.</u>	<u>Average</u>	<u>F0</u>
1			31			31	490
2	31	32	33	38	37	34.2	500
3	31	33	32	40	37	34.6	480
4	18	33	34	38	37	32	460
5	17	20	34	38	37	29.2	270
6	23	26	35 > 11	29 > 12	33 > 3	29.2 > 15	270 > 290
7	6	24	15	14	7	13.2	—
8	6	14	15	15	6	11.2	250 > 220

Sentence No 31: Yes, how many how many little legs supporting the central leg of the table?

Syl.	M.A.	T.A.	A.T.C.E.	P.I.R.	M.A.S.	Average	F0
1		23				23	150
2	31	23	30	29	26	27.8	150
3	26	18 > 7	28	24	16 > 7	22.4 > 18.4	140 > 120
4	25 > 13	22	26	13	7	18.6 > 16.2	120
5	28	20	32	30	18	25.6	100
6	24	17 > 3	28	23	13	21 > 18.2	110
7	24 > 13	19 > 8	29	13	11	19.2 > 14.8	110
8	38	32	30 > 16	25 > 18	15 > 4	28 > 21.6	130 > 160
9	30	24	18	10	3	11.6	120 > 80
10	18 > 24	21 > 28	20 > 26	11 > 20	2 > 18	14.4 > 23.2	80 > 100
11	22	22	11	11	9	15	—
12	26	27	33	12	10	21.6	140 > 120
13	22	22	31	14	12	20.2	120
14	12	16	33	14	11	17.2	—
15	25	22	38 > 22	23 > 12	22 > 5	26 > 15.2	140
16	19	17	22	9	6	14.6	90
17	15	13	27	8	7	14	100
18	16	9	28	20	9	16.4	100
19	16	13	29	25	10	18.6	100
20	28 > 13	28	31 > 10	31 > 16	21 > 5	27.8 > 14.4	120 > 90
21	8	18	8	10	6	10	—

Sentence No. 32:

Well; I've got a picture and it's picture number one and it's a complete mess.

<u>Syl.</u>	<u>M.A.</u>	<u>T.A.</u>	<u>A.T.C.E.</u>	<u>P.I.R.</u>	<u>M.A.S.</u>	<u>Average</u>	<u>F0</u>
1	7	23	23	16	21	18	390
2	39 > 30	33	30 > 20	28 > 19	32 > 2	32.4 > 20.8	380 > 450
3	22	19	23	9	7	16	240
4	22	21	20	10	9	16.4	220
5	5	16	19	12	6 > 22	11.6 > 14.8	220
6	11	23	26 > 40	14 > 22	30	18.8 > 25.2	220 > 270
7	8	10	28	18	21	17	—
8	13	8	26	17	20	16.8	310
9	22	29	35	18	24	25.6	280
10	18	17	34	19	20	21.6	250 > 230
11	22	20	32	19	17	22	230 > 170
12	12	19	31	21	15	19.6	180
13	14 > 2	19 > 4	29 > 10	25 > 6	12 > 2	19.8 > 4.8	200 > 220
14	7	8	15	14	13	11.4	—
15	11	10	15	13	14	12.6	—
16	14	11	18	13	16	14.4	—
17	15	9	20	14	23	16.2	260
18	26 > 7	21 > 7	30	28	30	27 > 20.4	300 > 420
19	22 > 6	19 > 5	30 > 3	19 > 7	21 > 6	22.2 > 5.4	260 > 60

Sentence No 33: But there are one two three four five tiles vertically.

<u>Syl.</u>	<u>M.A.</u>	<u>T.A.</u>	<u>A.T.C.E.</u>	<u>P.I.R.</u>	<u>M.A.S.</u>	<u>Average</u>	<u>F0</u>
1	8	10	15	9	15	11.4	110
2	7	10	18	11	15	12.2	110
3	6	10	20	13	16	13	110 > 150
4	29	33	28	23	25	27.6	160 > 140
5	19	28	29	16	25	23.4	140 > 120
6	28	22	27	29	24	26	130
7	25	20	29	19	24	23.2	120
8	20	25	32	25 > 13	25 > 10	25.4 > 20	140 > 120
9	9	14	32	12	5	14.4	120 > 110
10	23 > 6	28 > 13	31 > 10	23 > 9	17 > 2	24.4 > 8	130 > 110
11	3	13	7	8	3	6.8	130 > 110
12	4	9	7	5	4	5.8	70

Sentence No. 34: Some motiff. And has, is your picture shape, is it sort of round and there's a circle inside it, yeah?

<u>Syl.</u>	<u>M.A.</u>	<u>T.A.</u>	<u>A.T.C.E.</u>	<u>P.I.R.</u>	<u>M.A.S.</u>	<u>Average</u>	<u>F0</u>
1	19	23	27	14	20	20.6	130
2	16	18	30	8	23	19	150
3	15	14	29	8	15	16.2	170 > 150
4	13	23	19	15	23	18.6	—
5	24	9	21	20	30	20.8	—
6	22	10	22	21	24	19.8	—
7	22	9	29	33	34	25.4	—
8	31	29	33	27	33	30.6	150 > 180
9	25	22	35	28	33	28.6	170
10	24	22	33	27	31	27.4	160 > 110
11	21	8	31	29	24	22.6	160
12	20	9	32	30	26	23.4	120
13	24	28	33	32	30	29.4	160 > 130
14	23	23	32	30	28	27.2	130
15	33 > 17	33	31 > 10	30 > 13	28 > 11	31 > 16.8	140 > 160 > 120
16	18	22	12	16	24	18.4	110
17	20	17	15	18	19	17.8	130
18	21	16	17	19	23	19.2	130
19	32 > 13	29	28 > 10	30 > 17	31 > 20	30 > 17.8	150 > 130
20	14	16	10	17	19	15.2	110
21	18	15	19	21	19	18.4	130 > 100
22	24 > 11	23 > 13	32 > 13	30 > 17	29 > 9	27.6 > 12.6	110 > 80
23	12	14	13	19	16	14.8	—
24	17	22 > 8	34 > 13	23	15 > 3	22.2 > 12.8	130 > 110 > 130

Sentence No 35: Whereabouts is that?

<u>SyL</u>	<u>M.A.</u>	<u>T.A.</u>	<u>A.T.C.E.</u>	<u>P.L.R.</u>	<u>M.A.S.</u>	<u>Average</u>	<u>F0</u>
1	24	24	21	18 > 10	26	22.6 > 21	310
2	23	23	21	8	25	20.6	280
3	22	22	24	6	23	19.4	330 > 300
4	18	22	25	9	22	19.2	300
5	24	21	31 > 4	20 > 18	24 > 10	24 > 15.4	300>280>140

Sentence No 36: A heart or a spade? which one?

<u>Syl.</u>	<u>M.A.</u>	<u>T.A.</u>	<u>A.T.C.E.</u>	<u>P.L.R.</u>	<u>M.A.S.</u>	<u>Average</u>	<u>F0</u>
1	18	11	26	21	30	21.6	150
2	37 > 12	44 > 24	36 > 31	45 > 34	43 > 32	41 > 26.6	260>340>270
3	10	17	33	20	29	21.8	120
4	10	17	36	21	26	22	120
5	19 > 4	33 > 20	44 > 16	40 > 22	32 > 6	33.6 > 13.6	170>180>120
6	30	15	37	25	12	23.8	—
7	9	26 > 6	37 > 15	30 > 20	24 > 4	25.2 > 10.8	160>130>140

APPENDIX C:

This last section contains the prosodically transcribed version of the Corpus of Spoken Spanish.

Category A - Spontaneous Conversation - First Pair

<AO>	First Pair
<A0FL>	Lourdes
<A0MJ>	Josep
<A0FL>	A-2quil nos 8han en-ce-2rra-do* pa-7re-ce@*
<A0MJ>	2Sill 8es-to pa-8re-ce un 2po-col de claus-tro-2fo-bial 5noll
<A0FL>	Pa-8re-ce u-na 2cam* 7u-na* 5u-na* u-na 8ca-ma-ra de+ais-la-3mien-tol 3tull (risas)
<A0MJ>	2O-yell me 6te-mol que no 8va-mos a en-con-8trar las di-fe-3ren-cias 5eh
<A0FL>	3Bue-noll 8va-mos a in-ten-3tar-lol 5noll
<A0MJ>	8des-de 3lue-goll
<A0FL>	A 2ver por-que a-8qui hay un de-5sor-den* te-3rri-ble
<A0MJ>	8Cre-o que me 2va+a zal* lsu-2pon-go que 8no e-va-lua-2ran el vo-ca-bu-3la-riol 5eh
	8por-que mi vo-7cab* 7cre-o que la mi-2tad de las 8co-sas que hay a-5quil no 8se lo que 3son
<A0FL>	8Ah 2sill no-8so-tros lla-ma-7ri-a-mos ca-3cha-rros* a 3to-dol 5noll en-7ton-ces*
<A0MJ>	E-8xac-ta-2men-te pues 8va-mos a de-fi-7nir-los por ca-8cha-rros y 3for-mas
<A0FL>	2Va-le por 7don-de+em-pe-2za-mos em-pe-8za-mos por la 6fo-toll por e-6jem-ploll
<A0MJ>	Pe-ro 2ya po-de-mos em-pe-5zar 6o noll
<A0FL>	2M@ 2sill
<A0MJ>	4Sill
<A0FL>	8Por la 7fo-tol 4noll
<A0MJ>	8Te+han a-vi-3sa-dol a 2til 2yall
<A0FL>	8No 3noll 6no me+han 8di-cho 5na-dall 8pe-ro.@* me+han 8di-cho que tan 7pron-to co-mo la 8puer-ta es-te ce-5rra-da*
<A0MJ>	2Ah pues de+a-5cuer-doll 8emp*
<A0FL>	8Yo cre-o que 7ya@*po-8de-mos em-pe-3zar 3sill
<A0MJ>	8Em-pe-3za-mos lem-pe-8za-mos por la 7fo-toll
<A0FL>	8Por la 3fo-toll 2sill
<A0MJ>	2Bien 8yo ten-go a-2qui+a+u-8na@ 8se-no-7ri-tall 8o se-2no-ral de 8pe-lo 7lar-goll un 8po-co ri-8za-do en las 7pun-tas
<A0FL>	2Sill con 2las@* con las 7pun-tas 7vuel-tas ha-cia+a-3rri-bal 4noll
<A0MJ>	E-8xac-ta-3men-tell
<A0FL>	8Co-mo se lle-7va-ba+ha-ce@ 8vein-te 3a-nos por e-3jem-ploll
<A0MJ>	E-8xac-ta-3men-tell
<A0FL>	8Mh-2mh
<A0MJ>	8Mas ca-rac-te-7ris-ti-cas 8tie-ne un 7cue-llo 8por su-7pues-tolle 8cua-dro es nor-5mall es-8ta col-2ga-doll se 7ve@ el 5cla-vo y 5el@
<A0FL>	E 2cla-vo*
<A0MJ>	la 5a-sal pa-ra col-2gar
<A0FL>	8Mh-2mh
<A0MJ>	8Es i-3gual el 5tu-yoll
<A0FL>	2Sill el 7pe-lo 3que es e* 2cla-ro o os-5cu-roll
<A0MJ>	E 8pe-lo es os-3cu-roll
<A0FL>	Os-3cu-roll
<A0MJ>	8Sill
<A0FL>	Pe-ro 2tie-ne 8al-go de 8cla-ro por la 3fren-tel 5noll mas 7cla-ro por la 3fren-tell
<A0MJ>	8E-8xac-ta-3men-tell
<A0FL>	2Va-le o 8se-a yo 2cre-o q*

<A0MJ> ||E-8xac-ta-3men-tell
 <A0FL> ||Que te-8ne-mos el 3mis-moll
 <A0MJ> ||De-7ba-jo del*| 2cua-drol 8que 3tie-nes||
 <A0FL> ||De-8ba-jo del 2cua-drol 7hay 2o-tro@| 5gan-choll
 <A0MJ> ||8Sill
 <A0FL> ||8Y de+a-6hi es-ta col-8ga-do+un 3bol-soll
 <A0MJ> ||8Co-mo 4esl el 4bol-soll
 <A0FL> ||E1 2bol-so 5e@s*| rec-tan-gu-5lar|| 5con@| y 8tie-ne u-na 7ta-pall por en-7ci-mall
 <A0MJ> ||3Sill 8es ab-so-2lu-tam*||
 <A0FL> ||Y es-8ta+un 7po-col 8in-cli-3na-doll
 <A0MJ> ||8Es ab-so-8lu-ta-6men-te rec-'tan-gu-4lar||
 <A0FL> ||3Noll 2noll 2es@*|| 2uy| a 2ver|| las fi-8gu-ras geo-3me-tri-cas|| 2co-moll
 <A0MJ> ||8Sill
 <A0FL> ||2Esl la 8ba-se 8mas 8an-cha que la+a1-7tu-rall 8mas o 3me-nos|| 3sill
 <A0MJ> ||8E-xac-ta-3men-tell e-8xac-ta-3men-tell y la@*| la di-2ga-mos|| la 8ta-pa de+es-te
 6bol-sol 8co-mo 3es||
 <A0FL> ||Es-2tal es-8ta co-mo 3suel-tall 8tie-ne+un 2po-co la*| la*||
 <A0MJ> ||Es-8ta co-mo 3suel-tall
 <A0FL> ||la 2pun-ta+ha-cia+a-3rri-ball
 <A0MJ> ||2Bue-no pues|| me 8te-mo que las di-fe-2ren*||
 <A0FL> ||8No se 2ve nin-8gun 7bro-chel ni 3na-dall
 <A0MJ> ||Me 8te-mo que las di-fe-7ren-cias|| 2no son a-3quill8e-8xac-ta-3men-tell(Risas)
 <A0FL> ||2Va-lell
 <A0MJ> ||2Bien||
 <A0FL> ||Se-5gui-mos| a 2ver | 8con la+es-ca-6le-rall
 <A0MJ> ||De+a-2cuer-dol la es-ca-3le-rall 6cuan-tos pel-8da-nos 4tie-nell
 <A0FL> ||2Tie-nel 8u-no dos 4tres|| 3cua-troll 8y se+a-2so-ma+un po-co el 3quin-toll la 8pun-ta
 del 3quin-toll
 <A0MJ> ||8E-8xac-ta-3men-tell 8es lo 3mis-moll 8co-mo 7es el@*| el a-8po-ya-3bra-zos|| o
 8el@||
 <A0FL> ||La ba-7ran-dall
 <A0MJ> ||La ba-3ran-dall e-8xac-ta-3men-tell
 <A0FL> ||8Mm@|| 8no 6sel 8co-mo de-6cir|| 8es@ de*||
 <A0MJ> ||8De ma-4de-rall
 <A0FL> ||8De 2sill pa-8re-ce que 8es u-na es-ca-8le-ra de ma-5de-rall y 8tie-ne 8dos 5pos-tes||
 <A0MJ> ||2Sill
 <A0FL> ||4Ahl|| 8dos 5po-yos|| 8y@| y 8hay un a-5bri-goll
 <A0MJ> ||3Sill
 <A0FL> ||Col-3ga-doll
 <A0MJ> ||3Sill
 <A0FL> ||3Hay||
 <A0MJ> ||E1 a8bri-go es os-7cu-ro*| 7cla-roll
 <A0FL> ||8Es 3cla-roll
 <A0MJ> ||8Es 3cla-roll
 <A0FL> ||8m@|| y 2tie-ne u-8na@| 6me-dia+a-ber-7tu-ral a-3tras||
 <A0MJ> ||U-na 2me-dia+a-ber-8tu-ra+a-3tras|| e-8xac-ta-3men-tell
 <A0FL> ||2Sill
 <A0MJ> ||Me 2te-mo que+a-6qui tam-po-co es-8tan las di-fe-3ren-cias||
 <A0FL> ||8M@|| 8ahl 8y||
 <A0MJ> ||En el pri-8mer pel-8da-no de la es-ca-7le-ral 2que*| 8que 3hay||
 <A0FL> ||2Hay u-na bo-3te-lla||
 <A0MJ> ||8Hay u-na bo-2te-lla||

<A0FL> ||8Con el 5cue-llo@*|| m*8mas o 8me*|| 8con el 2cue-llo 7ha-cia@|| 8ha-cia la
 de-3re-chal 3va-mos|| 4noll
 <A0MJ> ||A-pun-7tan-do+ha-'cia la+ha-bi-ta-3cion|| 3sill
 <A0FL> ||8Ha-cia la de-3re-chal|| 8ha-cia la+ha-bi-ta-3cion||
 <A0MJ> ||7Lle-va@|| al-8gun ti-po de 7mar-cal o 4algoll
 <A0FL> ||2Sill 2tie-ne un@*|| 2tie-ne un|| 8a 3ver|| 2u@n*|| 8co-mo es 2estoll 2u-na@||
 <A0MJ> ||Si 2bue-nol ||8u-na+e-ti-2que-tall
 <A0FL> ||2Sill 2u-na e-ti-3que-tall 3bien||
 <A0MJ> ||8U-na+e-ti-3que-tall 2va-mos|| pa-7re-ce que+es la 3mis-mall un 8po-co mas a-2||al 8de
 la bo-5te-||al 7ha-cia@|| di-2ga-mos|| 8en el i-6ni-cio de la es-ca-5le-ral 7hay un@|| 8hay
 un 8al-mo~ha-4don|| 4m@||
 <A0FL> ||2Sill 8un co-3jin|| 2m@||
 <A0MJ> ||Un co-4jin|| con 7ra-yas|| e-8xac-ta-7men-tell 8cuan-tas 8ra-yas 6tie-ne+el 4tu-yoll
 <A0FL> || 8Tres 6ra-yas|| 3tie-nell
 <A0MJ> ||8Tres 5ra-yas||
 <A0FL> ||2Mh-mh||
 <A0MJ> ||8Y+a la de-7re-chal 8hay co-mo 2tres bo-ton-3ci-tos||
 <A0FL> ||3Sill
 <A0MJ> ||Y 7u-na@|| a-ber-8tu-ra ce-2rra-dal di-3ga-mos||
 <A0FL> ||3Sill
 <A0MJ> ||2Y|| el co-2jin tam-8bien 7tie-nel 2u-na@|| una 6som-brall
 <A0FL> ||3Sill la 4ver|| 3sill
 <A0MJ> ||8U-na pe-8que-na 3som-brall
 <A0FL> ||Y 6tie-ne 8dos 3pun-tas|| 4noll 8es pun-tia-3gu-doll
 <A0MJ> ||8Es pun-tia-3gu-doll e-8xac-ta-3men-tell
 <A0FL> ||8Dos 2pun-tas|| 2sill
 <A0MJ> ||3Bien|| 2va-mos 3bien||
 <A0FL> ||8Has 8has-ta+a-7ho-ra*||
 <A0MJ> ||8Has-ta el mo-5men-to*|| 8no+he-mos en-con-2tra-do nin-3gu-nall 3bien||(risas)
 <A0FL> ||2Lue-gol a la iz-6quier-da del co-4jin|| 8hay un@|| 8un pa-sa-4dor|| en el 7sue-loll
 <A0MJ> ||2Sill
 <A0FL> ||8Mh-2mh|| 8con@|| con los a-gu-7je-ros ha-cia@|| 8ha-cia el 3sue-loll 4noll
 <A0MJ> ||2Sill e-8xac-ta-3men-tell
 <A0FL> ||8Mmm|| 8tie-ne 8a-gu-je-5ri-tos||
 <A0MJ> ||2Y|| con 8u-na pe-7que-n@|| 8pun-ta de 7gan-chol en la+iz-3quier-dall
 <A0FL> ||2Sill 8pa-ra+a-ga-3rrar|| sill
 <A0MJ> ||4Sill lue-go 3que+hay|| un 8po-co 2mas ha-cia la+iz-8quier-da del 8pa-sa-3dor||
 <A0FL> ||8A la+iz-7quier-da@|| 2hay un p*|| un pu-3che-roll
 <A0MJ> ||8Un pu-3che-roll 2e@|| 5tie-ne@|| 6an-sa el pu-4che-roll
 <A0FL> ||8Tie-ne un 5a-sall 2sill
 <A0MJ> ||8Un 2a-sall
 <A0FL> ||8Cer-ca 8del co-la-5dor||
 <A0MJ> ||3Sill
 <A0FL> ||8Y lue-go 7tie-ne@|| 5ta-pall
 <A0MJ> ||3Sill
 <A0FL> ||Con 8o-tra pe-7que-na@||
 <A0MJ> ||6A-sall
 <A0FL> ||A-2si-ta en 8la@|| 8en la 3ta-pall
 <A0MJ> ||3Bien|| 8pues tam-2po-co es a-3quill
 <A0FL> ||2Na-dall
 <A0MJ> ||2Bien|| ha-cia 8don-de 3va-mos|| 8que te pa-3re-cel|| 8ha-cia la ven-5ta-nall o
 con-ti-7nua-mos ha-cia+el 7me-dio de la+ha-bi-ta-3cion||

<A0FL> ||8O@| 8con-ti-2nua*|| 8con-ti-5nua-mos|| 8e@| pe-8ga-do al co-la-5dor| hay una*||7hay
 un ma-le-2tin| en el 3sue-loll 4noll 2tie-nes 4tull
 <A0MJ> ||E-8xac-ta-3men-tell 3sill pe-2ga-doll
 <A0FL> ||Es 2un*| 8un ma-le-2tin|| q* 8tie-ne un 5a-sa@||
 <A0MJ> ||3Sill
 <A0FL> ||2Y@| y 5u-na@| he-8bi-lla pa~ra ce-3rrar| 4noll
 <A0MJ> ||E-8xac-ta-3men-tell
 <A0FL> ||La 8o-tra no se 3vell
 <A0MJ> ||La 8o-tra no se 3vell
 <A0FL> ||8La@*| es-8ta ta-2pa-da con la 3si-llall
 <A0MJ> ||E-8xac-ta-3men-tell un 8po-co mas a-7lla dell 8del ma-le-4tin||
 <A0FL> ||2Sill
 <A0MJ> ||Si a-6ca-so po-8dri-a-mos cu-4brir| 7to-do lo que+es la 3zo-nal des-de el 2ma-le-4tin|
 2hasta@| el 8cuar-to de 5ba-noll
 <A0FL> ||8va*||
 <A0MJ> ||8ha-cia la iz-2quier-dall
 <A0FL> ||3Va-lell 3sill
 <A0MJ> ||8Por-que+es un 2cua-dro de-li-mi-3ta-doll
 <A0FL> ||8Si 2sill
 <A0MJ> ||Y 6lue-go po-8de-mos con-ti-8nuar del ma-le-5tin| 8ha-cia+el 2res-to de
 la+ha-bi-ta-3cion||
 <A0FL> ||3E-soll
 <A0MJ> ||Te pa-6re-cell
 <A0FL> ||2Va-lell 2va-lell 2bien||
 <A0MJ> ||8Ex-ce-len-3tell 3bien|| 2e@*| 8del ma-le-5tin| 8ha-cia la ven-7ta-nal 2que 5ves| 4tull
 <A0FL> ||8Hay un 8ins-tru-7men-toll 2cre-o que+es un ber-bi-2quil 4noll 8de@*||
 <A0MJ> ||E-8xac-ta-3men-tell 2sill
 <A0FL> ||8un ta-7la-droll 8un ber-bi-7qui o@|| 8no se 3co-mo se *| 8que se-3rall
 <A0MJ> ||2Sill
 <A0FL> ||De ha-8cer a-gu-2je-ros| 3va-mos|| 8en la pa-2red| 4noll
 <A0MJ> ||Tu 2cre-es que+8he-mos de 8con-si-de-2rar| in-8clu-so las pe-2que-nas di-fe-2ren-cias|en
 8es-tos pe-8que-nos ca-6cha-ros||
 <A0FL> ||Pues i-2gual 4noll 8por-que si 5no+a ver 2cuan-doll 8co-mo 8va-mos a en-con-2trar|
 las di-fe-3ren-cias||risas)
 <A0MJ> ||Me 8te-mo que 3noll
 <A0FL> ||A1-2gu-na ten-8dre-mos que bus-3car| 4noll si 4no*||
 <A0MJ> ||2Cla-roll 8va-mos a 2ver||
 <A0FL> ||2Va-lel 8bue-no en-6ton-ces es-te ber-bi-8qui 7tie-ne@|| 8e@*| 8tie-ne 3va-mos| la
 7sie-rrall
 <A0MJ> ||2Sill
 <A0FL> ||8e@* 8jun-to+al ma-le-2tin| 4nol 8a 7pun-tall
 <A0MJ> ||2Hmml||
 <A0FL> ||8Y@| 8lue-go 2no sel 8pues po-8dri-a-mos de-3cir|| la 8di-rec-5cio@n|| 8va-mos| 2no
 cre-o que a-5quil 8ha-ya di-fe-7ren-cias 4noll 8es la 2u-ni-ca di-rec-cion po-6si-ble pa-ra
 5u@n*| 8ber-bi-3quill 8con el rec-2tan-gu-lo+8ha-cia la+es-ca-5le-rall
 <A0MJ> ||2Sill
 <A0FL> ||8Y el 7man-go@| 2cer-ca del 8pe-3rio-di-coll
 <A0MJ> ||E-8xac-ta-3men-tell
 <A0FL> ||Que+es-8ta en el 3sue-loll 4m*||
 <A0MJ> ||3Sill se-2gu-ro que la di-fe-3ren-cial 8no es-ta+a-3quill
 <A0FL> ||Se-8gu-ro que 3noll
 <A0MJ> ||2Lue-go mas a-6lla del ber-bi-5quil yo 8ve-o+un pe-7rio-di-coll que 7tie-ne@*||2a ver

8cuan-tas 7pa-gi-nasll 5u-nal 2dosl 8tres 8cua-tro 7pa-gi-nasll
 <A0FL> ll8Sill
 <A0MJ> ll3Noll 3uyll
 <A0FL> ll8Bue-no 5la@l 5la*! la pri-8me-ra 7pla-nal es-5ta@l cor-2ta-dal 4noll la 2pun-tall o
 8se+a+en re-a-li-2dadl 8son 5cua-trol l3u-nal 2dosll
 <A0MJ> ll8Va-mos a 4verll 8co-mo 6co-mo que+es-8ta cor-5ta-dall
 <A0FL> ll2Sill 2yo 5ten-go*ll 2yo 8cre-o 2que+es cor-3ta-dall 8o se-al se 5venl 3unal 8dosl
 3tresl 2ho-jasl 4noll
 <A0MJ> ll2Sill
 <A0FL> llY 2lue-gol 8la que se-2ri-a la 7cuar-tall
 <A0MJ> ll2Sill
 <A0FL> ll2Tie-nel el 5an-gu-lo@l su-pe-8rior-de-5re-choll
 <A0MJ> ll2Sill
 <A0FL> llEs-2ta 8co-mo cor-3ta-doll
 <A0MJ> ll7Bien puesll
 <A0FL> ll8Tie-ne un 2cor-tell
 <A0MJ> ll6Cre-o 8que+he-mos en-con-5tra-dol la pri-2me-ra di-fe-3ren-ciall
 <A0FL> ll4Ahl 2u-noll 2bienll 2va-lell(Risas)
 <A0MJ> ll7Por-que*! 8por-que mi pe-6rio-di-co 5tie-ne@l 8u-na 2d@os tres 7cua-tro*ll 2bue-no
 8co-mo cor-3ta-do la 2que te re-3fie-resll
 <A0FL> ll8Co-mo si+hu-2bie-ra*! 8co-mo si+hu-7bie-sen cor-3ta-do un@l un 8tro-zo de
 pe-7rio-di-coll
 <A0MJ> ll8Pe-ro en 2que di-rec-3cionll
 <A0FL> ll8Puesll 2ya te 5di-goll el 7an-gu-lo su-pe-7rior de-3re-choll
 <A0MJ> llEs de-2cirll no 2ves nin-8gun an-gu-lo 6rec-tol 8en la pri-8me-ra 6pa-gi-nall
 <A0FL> ll3Noll 3noll
 <A0MJ> ll2Puesl a-qui es-2ta la pri-8me-ra di-fe-3ren-ciall
 <A0FL> llA-8hi+es-ta 3u-nall
 <A0MJ> ll8En mi pe-5rio-di-co t*! 8tie-ne un 2an-gu-lo 5rec-to*ll la pri-8me-ra 6pa-gi-na se
 5venl 8co-mo 6dos rec-5tan-gu-losl le@*ll se ven 6tres co-5lum-nasll
 <A0FL> llT 2sill 8es-te 2tres co-5lum-nasll
 <A0MJ> ll8En la de la iz-6quier-da y 8la de la de-5re-chal hay un rec-6tan-gu-lo en 8ca-da 5u-nall
 <A0FL> ll2Sill
 <A0MJ> llY+en la 6par-te su-pe-8rior del pe-7rio-di-col a-8hi hay un rec-7tan-gu-lo
 3lar-goll bue-no son 2dos cua-3dra-dosl di-3ga-mosll
 <A0FL> ll2Ahl 2ahl
 <A0MJ> llEn 8ca-da 3la-dol 8de las co-3lum-nasll
 <A0FL> llPue 2jus-toll 8es que a 8mi me 5fal-ta*! lyo 8ten-go 5so-lo*ll 8un pe-8que-no
 rec-2tan-gu-lo el de la iz-3quier-dall 8por-que+en el 7o-tro*ll 8va-mos 2es*ll 8han
 cor-8ta-do el pe-7rio-di-col y se 2ve*ll di-8ga-mos 7u-nasl 8tres 2li-neasl 8de@ la
 se-8gun-da 3ho-jall
 <A0MJ> ll3Bienll 8ex-ce-3len-tell
 <A0FL> llO 8se-a que 2a+hil 8a-hi es-2tal 2u-na di-fe-3ren-ciall
 <A0MJ> ll2Puesll ya te-2ne-mos 8u-na de las 3cin-coll 8es-te pe-5rio-di-coll
 <A0FL> ll4Cin-coll 2son 7sie-tel 4noll
 <A0MJ> ll6Sie-tell
 <A0FL> ll2Ahl yo 7yo+he+en-ten-8di-do 8que+e-ran 3sie-tell o 8se-a que to-da-2vi-a nos
 5fal-tall(Risas)
 <A0MJ> ll2Ahl yo 7cre-o que 8son 5cin-col 4ehll
 <A0FL> ll2Va-lell(risas) 8a 2verll
 <A0MJ> llSi 4nol l8no sa-6li-mos de+a-4quil has-ta ma-3na-nall el pe-7rio-di-co es-8ta de-3ba-jo
 de@*ll

<A0FL> ||2Sill de 8un ta-bu-5re-tell
 <A0MJ> ||E-8xac-ta-3men-tell 8de un ta-bu-5re-tell 8e@|| so-la-8men-te+es-8ta de-6ba-jo de 8u-na
 de las 5pa-tasl del 8ta-bu-7re-tell
 <A0FL> ||2Sill
 <A0MJ> ||De+a-4cuer-doll
 <A0FL> ||8Sill
 <A0MJ> ||8Que hay en-7ci-ma del ta-bu-3re-tell
 <A0FL> ||8Tie-ne 8tres 3pa-tasl 8el ta-bu-5re-tell
 <A0MJ> ||2Sill
 <A0FL> ||8Y+hay 5un@| cu-2chi-llo| hin-8ca-do+a-3hill
 <A0MJ> ||Cla-3va-doll 3sill 2y@* el cu-5chi-llo| 8es un cu-7chi-llo*| 2m@||
 <A0FL> ||8De co-7ci-nal 5noll es-2ta@| 7o se-a@||
 <A0MJ> ||Un cu-8chi-llo de co-5ci-nall se 7ve un pe-8que-no cla-5vi-toll 8en el 5man-goll
 <A0FL> ||8En el 3man-goll 3sill
 <A0MJ> ||5Sill 8pue-des 4ver-loll
 <A0FL> ||3Sill 8Mh-3mh||
 <A0MJ> ||De+a-3cuer-doll va-2ya-mos a la 8te-le-vi-3sion||
 <A0FL> ||3Va-lell
 <A0MJ> ||8m@ 3sill va-2ya-mos a la 8te-le-vi-3sion||8la@ 7te-le-vi-sion*|| 2m@| 2bue-noll
 8tie-ne 8dos 7man-dos|| 2en*| en su 6par-te+in-fe-5rior||
 <A0FL> ||2Sill
 <A0MJ> ||La pan-2ta-lla@| 2e@s@...|| 8no+es e-8xac-ta-7men-te rec-tan-gu-3lar|| 8bue-no es la
 nor-6mal pan-8ta-lla de un 8te-le-vi-3sor||4ch||
 <A0FL> ||3Sill rec-tan-gu-7lar o-3blon-gal 4noll a-2sill 2cla-roll
 <A0MJ> ||E-8xac-ta-3men-tell en-5ci-mal 8hay u-2n@al 7lam-pa-rall
 <A0FL> ||8Mh-2mh||
 <A0MJ> ||Que 5tie-ne@| la pan-8ta-lla de la 5lam-pa-ral 5co-mo@| 7sue||-tall
 <A0FL> ||2Sill 8y tor-2ci-dal 4noll
 <A0MJ> ||Tor-2ci-dal e-8xac-ta-2men-tell
 <A0FL> ||8Ha-cia la+iz-3quier-dall
 <A0MJ> ||Tor-8ci-da+ha-cia la iz-3quier-dall e-8xac-ta-3men-tell la 8par-te mas 3ba-jal es-5ta@| a
 la iz-7quier-dall 8tu a la de-3re-cha 8de la@| de la 3lam-pa-ral 8que 4tie-nes||
 <A0FL> ||8Hay un 3va-soll
 <A0MJ> ||8Hay un 3va-soll
 <A0FL> ||8Mmm||
 <A0MJ> ||E-8xac-ta-3men-tell
 <A0FL> ||Un 8va-so con 3tres ra-8yi-tasl
 <A0MJ> ||Es-ta 7llenol o va-3ci-oll
 <A0FL> ||Es-8ta va-3ci-oll
 <A0MJ> ||Es-8ta va-3ci-oll
 <A0FL> ||2Sill tie-ne 8tres 7ra-yasl 8y lue-go 5tie-nel el 7bor-de su-pe-8rior es 2mas||2e@||
 <A0MJ> ||2Sill
 <A0FL> ||8Mas 3fuer-tel 4noll 3ne-groll
 <A0MJ> ||6Mas fuer-tell e-8xac-ta-2men-tell
 <A0FL> ||3Sill
 <A0MJ> ||2Bien ||a 5me-sa@| que so-8por-ta+el 8te-le-vi-5sor|| 12e@|| 8es u-na
 7me-sal 2va-mosl nor-3mall||risas)
 <A0FL> ||8Sill
 <A0MJ> ||8U-na 7me-sa de 8te-le-vi-3sor||
 <A0FL> ||2Sill||risas) U-na 8me-sa de te-le-vi-3sor||
 <A0MJ> ||Con 8cua-tro 7pa-tasl 8por su-7pues-toll
 <A0FL> ||8Cua-tro 2pa-tasl ||2sill

<A0MJ> ||2Y@| 2e@|| el te-le-vi-8sor es-ta en-chu-3fa-dollel 3mi-oll
 <A0FL> ||8Ahl|| el 7mi-o 3noll
 <A0MJ> ||3Bie@n|| 8ya te-8ne-mos 6o-trall 8ya te-8ne-mos 6o-trall
 <A0FL> ||2O-tra 8yall 2sil ||8es-te es-2ta de-sen-chu-3fa-doll
 <A0MJ> ||De-6ba-jo del te-le-vi-5sor|| 6tie-nes al-8gu-na 5cosall
 <A0FL> ||2Sill 8un ta-4zon||
 <A0MJ> ||2Sill
 <A0FL> ||Con 8u-na cu-3cha-rall 8en-3ci-mall 2pues-tall 2m@||
 <A0MJ> ||Con 8u-na cu-6cha-ral en-3ci-mall
 <A0FL> ||La cu-2cha-ra es-7ta@| a-po-ya-da en el 3sue-loll
 <A0MJ> ||8Y+en el ta-3zon||
 <A0FL> ||2Y+en el ta-3zon|| 3vale||
 <A0MJ> ||2Bien|| va-7ya-mos 8ha-cia la ven-3ta-nall 8co-mo 6tie-nes 8tu la ven-4ta-nall
 <A0FL> ||La ven-4ta-na*|| 5tie-ne*|| es-8ta ce-7rra-dal
 <A0MJ> ||7Co-mo que+es-8ta ce-2rra-dall 3sill la ven-7ta-na es-ta ce-2rra-dal le-8xac-ta-3men-tell
 <A0FL> ||8Es-ta ce-5rra-dall 8tie-ne la per-2sia-na e-5cha-da@*|| 2no 8llega+a la mi-5tad||
 <A0MJ> ||2Sill
 <A0FL> ||Es-ta 2mas a-8rri-ba de la mi-5tad|| 7tie-nel 8u-no 2dos|| 8tres 2cua-trol 8cin-co
 2seis-|| 8sie-te 5o-chol 3nue-vell 8nue-ve 3ra-yas||
 <A0MJ> ||2Mml la 8vent* la per-3sia-nall
 <A0FL> ||8La per-3sia-nall la per-6sia-na me re 3fie-roll
 <A0MJ> ||8U-na 2dos|| 2tres|| 8cua-tro 2cin-col 8seis 8sie-te 8o-cho 7nue-vell la 2he-mos
 co-6gi-doll 6o-trall(risas)
 <A0FL> ||2O-trall 2ahl||
 <A0MJ> ||La 8mi-a 2tie-ne 7co-mo@| 3quin-cell
 <A0FL> ||2Ahl 3va-le|| 3bue-noll >8ton-ces 5hay*|| ah5|| (risas)
 <A0MJ> ||8Muy 8bue-na i-7de-a la de con-3tar la@s*|| (risas)las 7li-ne-as de la per-3sia-nall
 <A0FL> ||8Es que 2hay que fi-8jar-se+en 3to-doll
 <A0MJ> ||2Y@| 2la@*|| la ven-2ta-na 8tie-ne 8tres ra-7yi-tasl 8ha-cia la de-7re-chall
 <A0FL> ||3Sill tam-3bien||
 <A0MJ> ||2Bien||
 <A0FL> ||Y 2lue-go 8tie-ne+el al-5fei-zar@|| 3bue-nol nor-3mall 4noll 2dos|| 8dos 7li-ne-as||
 <A0MJ> ||E-8xac-ta-3men-tell 7tie-ne@s|| al-8gu-na cor-4ti-nall
 <A0FL> ||3Sill
 <A0MJ> ||2Tie-ne al-8gun pe-4da-zoll
 <A0FL> ||La cor-6ti-na es*||
 <A0MJ> ||2Hay al-8gun pe-3da-zoll al-5gun@||
 <A0FL> ||3Sill 2tie-ne 5un@*|| 8pe-3ta-choll
 <A0MJ> ||Un pe-6ta-chol le ||a-8ma-is vo-6so-tros||
 <A0FL> ||2Sill 8co-mo le 7lla-mas 3tull
 <A0MJ> ||2Pue@s|| pues a-8ho-ra se me+o-8cu-rre+en ca-ta-3lan|| 8no se me+o-2cu-rre+en
 cas-te-3lla-noll 8cuan-tos 8plie-gues 5tienel la cor-5ti-nall
 <A0FL> ||7Tie-ne*|| 8a 2ver|| 2u-no 8dos 4tres|| 3cua-tro 8pliegues||
 <A0MJ> ||2Cua-tro plie*||
 <A0FL> ||2Cua-tro 2plie-gues|| 8en la 7ba-sell por-que 7lue-go el@| 2u-no de los 5plie-gues se
 va*|| 3sill 2son 3cua-trol|| se 2van per-5dien-do un 8po-co en la mi-7tad|| y 8lue-go
 a-pa-2re-cen o-tra 8vez a-7rri-ball 8son 2cua-tro 3plie-gues||
 <A0MJ> ||2Sill pe-ro con-2tan-do los 6bor-des||
 <A0FL> ||8Sill
 <A0MJ> ||Con-8tan-do los 8dos 6bor-des in-clu-6i-dos||
 <A0FL> ||8Sill
 <A0MJ> ||Si se-8ran 7cin-coll

<A0FL> ||8Ah 8no 2nol es-3pe-rall 8co* 8ah 2tul 8que 2que te re-2fie-res a los 3bor-des||
 con-7tan-do 8to-das las 7ra-yas que 8pue-dan apa-re-4cer||
 <A0MJ> ||8E-2xac-ta-3men-tell
 <A0FL> ||8Ah es-3pe-rall en-7ton-ces| 8u-no 2dos| 8tres 7cua-troll 3cin-coll
 <A0MJ> ||2Cin-coll e-8xac-ta-3men-tell
 <A0FL> ||2Son 3cin-col3sill 2y el pet*| el pe*||
 <A0MJ> ||Nos me-6te-mos en el 6cuar-to de 5ba-noll
 <A0FL> ||El pe-8ta-cho es-5ta@| co-3si-dol 4noll 8tie-ne u-nas pun-7ta-das||
 <A0MJ> ||2Sill
 <A0FL> ||8A la iz-3quier-dal 4noll
 <A0MJ> ||2Sill
 <A0FL> ||8Y 7tie-ne@||
 <A0MJ> ||8Bue-no 2co-moll 7co-mo que+es-8ta co-3si-doll 6don-dell
 <A0FL> ||8A la@| la cor-7ti-nall
 <A0MJ> ||2Sil 3bue-noll 2cla-roll 2si |2sill 5tie-ne punt*||
 <A0FL> ||Y 2lue-go la cor-5ti-nal 8tie-ne 3pun-tosl 4noll 8pun-tos 3ne-gros||
 <A0MJ> ||8E-xac-ta-3men-tell 2sill
 <A0FL> ||2Va-le||
 <A0MJ> ||Nos me-7te-mos en el 7cuar-to de 5ba-noll
 <A0FL> ||2Va-le||

CATEGORY A - Spontaneous Speech - Conversation

<A1> Second pair
 <A1FA> Alicia
 <A1MC> Carlos

<A1FA> ||2Ayl ||8que de 2puer-tas|| (risas)
 <A1MC> ||Tu 2tie-nes u-na 8luz 7ro-ja a-4hill
 <A1FA> ||3Bue-noll me pa-2re-ce que po-8de-mos em-pe-3zar|| 2e@*||
 <A1MC> ||8Ya 8ya 2ya+hay que+em-pe-3zar|| 2ah||
 <A1FA> ||8Cre-o que 3sill 8va-mos a 3ver|| 2tu@*||
 <A1MC> ||2Bue-noll 8bue-no 2tu em-pie-6zas e@*|| des-cri-6bien-do*|| 8tu* 8lo que 2ves en tu*||
 <A1FA> ||8Mi@ di-3bu-joll
 <A1MC> ||8En tu di-5bu-jo y@*|| em-2pie-za*por 7u-na@| por 8u-na es-5qui-nall
 <A1FA> ||3Sill por la es-7qui-na@| iz-2quier-da+a-6rri-ball don-de+es-2ta el 6nu-me-roll
 <A1MC> ||3Sill 2nu-me-ro 3dos|| 4noll
 <A1FA> ||2Sill 8bue-no 8yo 7ten-go el 8nu-mero 3u-noll (Risas)8lo que 7ve-o es 2un@*|| 8un
 7cua-droll
 <A1MC> ||2Sill
 <A1FA> ||Con 8u-na se-7no-rall
 <A1MC> ||2Sill
 <A1FA> ||2Con@*|| 8va-mos el 2cua-dro con un 2mar-co bas-2tan-te@| 7an-choll 2y@*|| la
 se-2no-ra 8tie-ne+el 8pe-lo+os-3cu-roll y 2tul 8que 2tie-nes a-3hill
 <A1MC> ||8Si 3sill el 8pe-lo+os-2cu-roll
 <A1FA> ||Lo 2mis-moll
 <A1MC> ||2Bue-noll la 7par-te*|| en la 2par-te de la 7fren-tel
 <A1FA> ||2Sill
 <A1MC> ||e@| es-8ta co-mo 2mas*|| 8mas 6cla-roll
 <A1FA> ||3Sill 8es ver-3dad|| 8es co-mo si tu-5vie-ra*||
 <A1MC> ||>de-5cir*|| en 8vez de 7ser|| to-8tal-men-te 5ne-grol 6tie-ne u-na 5se-rie de*||
 <A1FA> ||De 3me-chas|| 4noll
 <A1MC> ||de 3ra-yas||
 <A1FA> ||2Sill
 <A1MC> ||8Co-mo de 3me-chas|| 8muy 2bien|| 2que*||
 <A1FA> ||8Mas a-5ba-jol 7que es lo que 8tie-nes 3tull
 <A1MC> ||3Bue-noll 8mas a-7ba-jo*|| en la 6mis-ma pa-8red que+el 7cua-dro*||
 <A1FA> ||2Sill
 <A1MC> ||8Hay un 6bol-so col-7ga-do de 8un 3cla-voll
 <A1FA> ||2Sill 8un 2po-co inc*||
 <A1MC> ||8In-cli-6na-do 8ha-cia la iz-3quier-dall
 <A1FA> ||8E-so 3es|| 2sill
 <A1MC> ||A-8pro-xi-2ma-da-5men-te 8u-nos@| 8trein-ta 3gra-dos||
 <A1FA> ||2Eso es lo que 7ten-go yo tam-3bien|| y 5lue-go@*|| a-2hi hay u-na+es-ca-3le-ral 4noll
 <A1MC> ||2Sill
 <A1FA> ||2e@*|| 2den@*|| en 8don-de+el pa-sa-6ma-nos de la es-ca-5le-ra+hay 2un@*|| lu-na
 cha-6que-tal me pa-2re-ce que 6es|| u-na cha-8que-ta de 6hom-brel 8de-be de 5ser||
 <A1MC> ||8U-na cha-2que-ta de 3hom-brell col-3ga-dall 3sill
 <A1FA> ||2Sill a-8si co-5mo@*|| col-5ga-dall

<A1MC> ||8Con las so-2la-pas 7ha-cia.@*||
 <A1FA> ||8Ha-cia+a-7rri-ball
 <A1MC> ||8Ha-cia la 5de*| 2ha-cia el*| mi-7ran-do 8ha-cia la de-3re-chal 4noll
 <A1FA> ||2Sill 8bue-nol 3sill 8mas o 3me-nos|| (risas)
 <A1MC> ||3Bien|| 2cuan*| 8cuan-tos es-ca-2lo-nes 8tie-ne tu@ es-ca-6le-rall 8tie-ne 6cua-troll
 <A1FA> ||2U@-no dos 4tres| 2cua-troll 3cua-troll 3sill
 <A1MC> ||Y 2que 2ves en*| 8en 2el e*| 8en 7el*| 2ul-ti-mo es-ca-3lon||
 <A1FA> ||8En el pri-3me-rol 2va-mos|| em-pe-8zan-do por a-3ba-joll
 <A1MC> ||8En el pri-6me-rol em-pe-8zan-do por a-6ba-joll
 <A1FA> ||7Sill 8u-na bo-6te-lla||
 <A1MC> ||8U-na bo-2te-lla|| muy 3bien||
 <A1FA> ||8Con su+e-ti-2que-ta y 7to-doll 8muy 3bien|| y 2jus-to|2jus-to de-8ba-jo de la bo-5te-lla*||
 <A1MC> ||8Sin ni-2vel de 3liquido 3den-trol 4noll
 <A1FA> ||2no 8ve-o 3na-dal 2noll
 <A1MC> ||3Bien|| Y 8jus-to de-7ba-joll
 <A1FA> ||2Ve-o+una al 5mo~ha-dal
 <A1MC> ||7Con*||
 <A1FA> ||2Tie-ne 8tres 5ra-yas||
 <A1MC> ||Y 8tres 3pun-tos| a la de-3re-chall
 <A1FA> ||2Sill 8e-so 3es||
 <A1MC> ||8Muy 3bien||
 <A1FA> ||8Y 7lue-go@*|| 8que 2mas 8ves 2tull
 <A1MC> ||2Bue-no*|| 2va-mos a*| 2va-mos a des-cri-8bir las pa-7re-des| pri-7me-rol si tepa-7re-cci y 8lue-go pa-2sa-mos al*||
 <A1FA> ||3sill 8Al 3sue-loll
 <A1MC> ||8Al 2sue-loll 3bue-noll 8en la pa-5red de*| 2de*|| 8mas le-5ja-nall
 <A1FA> ||2Sill
 <A1MC> ||La pa-2red de*| de a-5lla|| 8yo 7ve-o*|| 2bue-nol 2hay u-na ven-7ta-nall
 <A1FA> ||2Sill
 <A1MC> ||4Eh|| 2con@*| 8u-na per-6ia-nal que+es-2ta@| 8en-tre-a-7bier-tall
 <A1FA> ||2Sill a 8me-dio su-2bir| 2sill
 <A1MC> ||8Es de-2cir| es-8ta+a 2me-dio su-5bir||
 <A1FA> ||8Mh-2mh||
 <A1MC> ||8U-na cor-7tina con un@| 2e@| con 8un re-7mien-doll
 <A1FA> ||2Sill
 <A1MC> ||8Que+es 5co*| 8en@| 8en po-si-2cion 5de@| de 2rom-bo de 7car-tas||
 <A1FA> ||8E-so 2es| 8e-2xac-toll la cor-2ti-nal 2tie-ne al-8gun di-6bu-joll
 <A1MC> ||8e@ 2noll 5tie-ne*| la cor-8ti-na 5tie-nel 8u-nas 2li-ne-as ver-ti-7ca-les||
 <A1FA> ||2Sill
 <A1MC> ||8Y 2es*|| y@| 8u-na 8se-rie de 6pun-tos||
 <A1FA> ||2Sil 3e-so es|| 8u-na es-8pe-cie de pin-2ti-tas| 4noll 8tie-ne la 7mi-a tam-3bien|| de-8lan-te 5jus-tol 8yo 8ten-go u-na te-le-vi-5sion||
 <A1MC> ||2Sill
 <A1FA> ||8Que+es-8ta+en-chu-7fa-dal a 8e-sa pa-7red||
 <A1MC> ||3Bien|| pri-3me-rall la 8mi-a 2no es-8ta+en-chu-3fa-dall
 <A1FA> ||8A-2hall (risas)
 <A1MC> ||O-3key||
 <A1FA> ||A-8van-za 3bien|| 2bue-nol la 8mi-a 7si es*|| 8tie-ne+el cor-5don| 8yl es-8ta di-2rec-ta-men-te+8en el en-7chu-fel||
 <A1MC> ||8Mh-2mh||
 <A1FA> ||8e@*|| y 8lue-go en-2ci-ma de la te-le-vi-5sion| 8hay 2u-na@| 7lam-pa-rall con 8u-na

- pan-6ta-llaque+es-8ta tor-7ci-dall
- <A1MC> ||8A-2hall
- <A1FA> ||8Y@ tam-8bien en 2la@*| es-8qui-na de-7re-cha+| 8hay un 3va-soll
- <A1MC> ||Un 8va-so a la de-7re-chall va-3ci-oll
- <A1FA> ||3Sill 3cre-oll
- <A1MC> ||8A-2hall 8y 2el 8la 2la@*| la 7co-mo se 5lla-mall la 8co-sa 5es-tal de la 3lam-pa-rall8la@*||
- <A1FA> ||8Ahl la pan-6ta-lla||
- <A1MC> ||La pan-8ta-lla es-2ta@*| mi-2rando 5ha-cia*| 8ha-cia el 3cua-drol 4noll 8mas 2bien||
- <A1FA> ||8S@| 8e@| es-2pe-ra-tell
- <A1MC> ||Ha-cia la pa-2red del 3cua-droll
- <A1FA> ||3Sill 8si 2sill 8e-so 3esll y@*| de-5ba-jo de la te-le-vi-4sion| 6tu tie-nes 5al-goll
- <A1MC> ||2Sill 8un*| 8u-na es-2pe-cie de*| de a-zu-ca-6re-roll 2al-go a-5sill
- <A1FA> ||2Sill
- <A1MC> ||8Con 7u-nal cu-2cha-ra*| a-po-6ya-dall
- <A1FA> ||2Sil 8e-so 3esll 8yo tam-3bien|| 8y 7lue-gol 8me-dio es-con-6di-do de-8tras 5de*| 8e-sa pa-5redlles-2ta unl 8ta-bu-7re-tell
- <A1MC> ||3Sill con 8un cu-5chi-lloll
- <A1FA> ||Con 8un cu-2chi-lloll
- <A1MC> ||Con 7un cu-8chi-llo cla-5va-do*| a 5u-nosl cua-8ren-ta+y 2cin-co 3gra-dosl 4noll
- <A1FA> ||2E-so esll 8bue-no 2sill 8mas o 3me-nosl(Risas)
- <A1MC> ||3Sill 3Bien||(risas)
- <A1FA> ||8Y+es-2ta@|| 2u-na de+e-sas*| 8de la@s*| 3pa-tas del 8ta-bu-5re-te*|| por 2cier-to|2cuan-tas 5tie-nell
- <A1MC> ||3Tresll
- <A1FA> ||3Tresll 8el@ 8mi-o tam-3bien||
- <A1MC> ||2Yo ve-o 6tresll 7de-be ha-ber*|| pro-6ba-ble-men-te 8de-be ha-5ber*|| 3o-tral es-con-3di-dall
- <A1FA> ||2Sill (Risas) 8De-be ha-8ber 3cua-troll 3sill
- <A1MC> ||Y+es-8ta+a-po-6ya-do en 8un pe-7rio-di-coll
- <A1FA> ||3Sill
- <A1MC> ||Que 2tie-ne la pri-8me-ra 5pa-gina@*| 3ro-tall
- <A1FA> ||2Ahl el 8mi-o 3noll (risas)
- <A1MC> ||8Num-ber 3twoll
- <A1FA> ||8Cre-o que 2es*|| 2va-mosl 7cre-o que 2no est*|| 8no 2nol 7no es-ta 2ro-tall 2co-mo es-8ta 3ro-tal8el 3tu-yoll
- <A1MC> ||8Mi@*| pe-5rio-di-col 7tie-ne la@*| 8la es-5qui-na@*|| la es-6qui-na su-pe-8rior de-5re-chal la 8tie-ne 3rotall
- <A1FA> ||2Ahl 8no 2noll el 8mi-o 2no ||el 8mi-o es-8ta en-te-3ri-toll (risas)
- <A1MC> ||3Bien|| en-6ton-cesll 8va-mos a pa-7sar al*| al 8cuar-to de 5ba-nol 8que se 2vell
- <A1FA> ||2Sill 8e-so 3esll
- <A1MC> ||8Que+es-8ta la 2puer-tal en-tre-a-5bier-tall
- <A1FA> ||2Sill
- <A1MC> ||2Yo ve-o+un 7cu-boll
- <A1FA> ||2Sil 8yo tam-2bien||
- <A1MC> ||7Con su@*| 7a-sall
- <A1FA> ||8Si 2sill tam-8bien el 7mi-oll
- <A1MC> ||5U-nal to-8a-lla col-7ga-dall
- <A1FA> ||2Sill
- <A1MC> ||8Con 5u-na t*| con 8un di-2bu-jol 8que+es 5u-na r*| 8u-na 5ti-rall
- <A1FA> ||8U-na ra-2yi-tall 2sill
- <A1MC> ||8Y 5lue-gol pues 2e-sol de-be 2ser unl 2un@*| 8un la-7va-boll

- <A1FA> ||3Sill
 <A1MC> ||Que 8no 2nol 8no se ve 2na-dal en par-ti-7cu-lar||
 <A1FA> ||8Si 2bue-noll se 8ve+el 7gri-foll
 <A1MC> ||8Y+en el 2fon-do se 5ven*|| se 2ven|| 8u-na* 8u-na 2tira de*|| 8de@* 3de+es-to ||8de
 de+a-zu-3le-josl 5noll
 <A1FA> ||8De+a-zu-3le-josl 4noll
 <A1MC> ||A-pa-8ren-te-men-te+es-8tan 7to-dos|| 8no hay nin-8gu-no 7ro-to|| no 8fal-ta
 nin-7gu-noll
 <A1FA> ||2Noll el 8mi-o tam-3po-coll son 2va-rias*|| 2va-rias@ e@|| 2gru-pos de+a-zu-3le-josl
 <A1MC> ||2Bien|| en-3ton-ces en*|| de-8tras de la 6puer-ta del 5ba-no hay+u-na+es-7co-ball
 <A1FA> ||2Sill
 <A1MC> ||8U-na+es-7co-ball
 <A1FA> ||Y@|| de-6lan-te 8jus-to de la+es-5co-bal 8hay 2u-na@*|| 6l@a-tal pa-6re-cel 4noll
 <A1MC> ||A-2hal 2u-na 6la-tal 3sill
 <A1FA> ||2Sill 3bue-noll y de-2lantel 8jus-to de la 4la-tal 8que 3tie-nes||
 <A1MC> ||5U-na@sl 8u-nas 3ga-fasl|| (Risas)
 <A1FA> ||2Sil 8e-so 2es|| 8yo tam-3bien|| (Risas)
 <A1MC> ||8U-nas 3ga-fasl 8de mon-8tu-ra 5ne-grall
 <A1FA> ||3Sill 2y@|| 8muy 3sim-ples|| 4noll
 <A1MC> ||8Mh-2mh||
 <A1FA> ||2Bue-noll se-8gui-mos por 8e-sa pa-5red|| 8de* que+es-8ta+al 8la-do de la+es-4co-ball
 <A1MC> ||3Bien|| que 6ves a-5ho-ra+en la 8par-te de a-6rri-ball
 <A1FA> ||3Bue-noll 8hay u-na+es-8tan-te-5ri-a || que 7tie-ne@*|| en-7ci-mal 8u-na bo-2te-lla||
 tum-5ba-dal||
 <A1MC> ||5Sil
 <A1FA> ||2e@*|| 8un cal-ce-5tin||
 <A1MC> ||A-2hal|| co-mo 5es|| el cal-ce-3tin||
 <A1FA> ||2que@*|| 2el cal-ce*||
 <A1MC> ||8Tie-ne+al-8gun di-7bu-joll el 7tu-yoll
 <A1FA> ||8e@ 3bue-noll 8tie-ne sim-ple-7men-tel 8el di-7bu-jo de*|| la pun-7te-ra y del ta-2lon||
 so-la-3men-tell
 <A1MC> ||2M@||
 <A1FA> ||2Y|| 8na-da 2mas||
 <A1MC> ||8Y+u-na ra-2yi-ta+a-4rri-ball
 <A1FA> ||8U-na ra-2yi-ta+a-3rri-ball
 <A1MC> ||8Ver-ti-4call 3Bien||
 <A1FA> ||2Sill 8muy pe-3que-nall
 <A1MC> ||8mh-2mh||
 <A1FA> ||Y 5lue-go hay 8u-na+es-8pe-cie de 7ja-rrall 8en la es-8qui-na de-5re-cha de la
 es-tan-te-7ri-all 8sin di-5bu-jo nin-7gu-noll
 <A1MC> ||8Sin di-3bu-joll 3bien||
 <A1FA> ||Y 2lue-gol +un 8po-co mas a-7lla|| en e-sa pa-5red|| 8hay 5un@*|| 2dib*|| 7hay un*||
 3cua-droll 2de@|| 8for-ma o-va-5la-dal||
 <A1MC> ||2Sill
 <A1FA> ||8Que pa-7re-ce que@|| den* 2va-mos*|| 8tie-ne tam-8bien su 7mar-coll y pa-8re-ce que
 8es u-na 6flor oll
 <A1MC> ||2Si8sill 8u-na 2flor||
 <A1FA> ||8No se+e-2xac-ta-men-te 3que es||
 <A1MC> ||2Bien||
 <A1FA> ||Y 2lue-go 5pues m@*|| en 8e-sa pa-8red 7mis-ma+|| a-po-8ya-da 8con-tra la pa-58red||
 8hay u-na me-7si-tall
 <A1MC> ||8Mh-2mh||

- <A1FA> ||8Con 7u-na@*l 8con un 6an-fo-ral pa8re-ce 6es-to*|| 2e@*||
 <A1MC> ||Te re-6fie-res a la pa-5re@d||
 <A1FA> ||8En la pa-2red 8don-de+es-2ta la+es-tan-te-7ri-all
 <A1MC> ||8Ah 2sill 2ah 3sill la*es-8ta-ba mi-3ran-do la*l en-3fren-tell
 <A1FA> ||2Sill 3sill
 <A1MC> ||3Sill 2hay u-na@l 8un 7an-fo-rall
 <A1FA> ||8U-na me-3si-tall y+un 7an-fo-rall
 <A1MC> ||Co-5mo+u-na*l co-mo 2un 7an-fo-ral 5sill 2con*||
 <A1FA> ||2Sill que 3tie-ne sus*l 2dos 7a-sas||
 <A1MC> ||8Dos 7a-sas||
 <A1FA> ||2Sill 3di-mell 8si 3sill(Risas)
 <A1MC> ||2Sil e>s-2toy a-3quil e>s-8toy a-3quil
 <A1FA> ||7O-ye que*|| 8es que 7me*|| me 7oi-go*|| con 7e@-coll(Risas)
 <A1MC> ||7Es-tos son@l e-2fec-tos es-pe-5cia-lesl 2de@l de
 3mi-riam||
 <A1FA> ||7Es que*||8me+oi-go muy 3ra-rall me+es-2toy o-2yen-do a 3mill (RISAS) 3bue-nol lel
 ca-so es que ve-o*||
 <A1MC> ||8o-ye 3ven-gall 7si-gue des*l cri-7bien-do e* 8la*l la me-3si-tal 3e-sall
 <A1FA> ||3Sill 2y+un ra-lla-3dor|| 2y@l tam-7bien@*||
 <A1MC> ||A-po-2ya-do+en la pa-3re>d||
 <A1FA> ||8Si 2sil ||8e-so 3es|| 2ayl a-8ho-ra me+8oi-go 3bien||
 <A1MC> ||O-2key|| y 2que 4hayl 8en-tre+el 8ra-dia* el ra-lla-3dor|| 5y 2lal y 3la+anf*l el
 3an-fo-rall
 <A1FA> ||8Hay 7u-na@s*l 2un@l o-8vi-llo de 7la-nall 2e@lque 7tie-ne+un@l tro-8ci-to de
 6hi-lol de 8la-na col-6gan-doll
 <A1MC> ||8Mh-2mh||
 <A1FA> ||8Por la 3me-sall
 <A1MC> ||8A-2hall
 <A1FA> ||8Y 2bue-nol la 8me-sa 6tie-ne 8co-mo*l 8u-na 3pa-ta+a-si 7an-chall y 8lue-go 5cua-tro
 5pa-tas pe-3que-nas||
 <A1MC> ||O 2se-a que+es-2ta*l 2el*l el 2o*l el@ 6tro-ci-to 5e-sel de 8hi-lo de 8la-na col-2gan-dol
 es-5ta*l en el 3la-do de la me-7si-tal 3jun-to+a la@l a la+es-3co-bal 4noll
 <A1FA> ||2Sil 8e-so 3es|| 8mh-2mh||
 <A1MC> ||3Bien|| 5cuan-tasl 5cuan-tas pa-7ti-tas 8tie-ne+e-sa 6me-sall

 <A1FA> ||8Tie-ne* 2va-mos|| a-8par-te de la 8pa-ta cen-5trall 8tie-ne 2cua-tro pa-3ti-tas|| 8mas
 3cor-tasl 8mh-2mh||
 <A1MC> ||Se 8ven 3cua-troll 3bien||
 <A1FA> ||7Lue-go@|| 3pue@s en|| a-po-7ya-do 8con-tra la pa-5re>d|| 8mas a-5||all
 <A1MC> ||8Mh-2mh||
 <A1FA> ||Si-3guen-do ell el di-3bu-jol 2ca-si en@|| sa-3lien-do-se del di-5bu-jol
 hay 8u-na+es-8pe-cie de 3co-mo-dal 8o+a-pa-ra-5do@rl 8o co-mo 8quie-ras lla-7mar-loll
 <A1MC> ||Con 2un 8cua-dro en-6ci-mal 4noll
 <A1FA> ||2Sill se 8ve so-la-5men-te un@l po-3qui-tol 4noll 8u@-na+es-qui-7ni-tal 8muy
 pe-3que-nall
 <A1MC> ||3m@|| 8Que ti* que 5tie-ne@l 8el 8el el 8cua-dro en 7si ||8den-tro 2esl 5co-mo@l
 7ne-groll
 <A1FA> ||8Bue-no 2sill 8no se 4ve ||8mas que 8u-na piz-qui-8ti-na de 6ne-groll 8en el 6mi-oll
 <A1MC> ||8Con 2tres e@l co-8si-tas 3blan-casl y 2un re*l re-8bor-de 3blan-col 4noll
 <A1FA> ||8Mmm 2sill 8e-so 2es|| 6ma-drell 8mu-cho de-3ta-llell yo 8ca-si 2no lo 3ve-oll

 <A1MC> ||3Bien|| 3bien|| 8e@ 3bue-noll y+en-8ton-ces en la pa-5red de+en-7fren-tel 8hay

- 8u-na+es-3pe-cie de*! de 7a*! 8co-mo de 8a-pa-ra-7dor! con 5un@||
- <A1FA> ||2Sill
- <A1MC> ||Con 5un a@lcon 5u-na*!
- <A1FA> ||8Mo-li-3ni-llil 4noll 8tie-ne+en-6ci-mall
- <A1MC> ||Con 5u@-nal con 8u-na de 5las*! de las 2puer-tas! a-7bier-tas||
- <A1FA> ||2Sill 18e-so 3es||
- <A1MC> ||Pues a-7rri-ba+hay 8un mo-li-8ni-llo 2de ca-5fel 4noll
- <A1FA> ||2Sill
- <A1MC> ||8Con 5su@|| 6es-to de-be 8ser u-na+es-8pe-cie de ca-5jon! pe-que-6ni-toll 4noll
- <A1FA> ||3Sill 8y+un 3a-sall
- <A1MC> ||Con 2un 7a-sall
- <A1FA> ||2Bue-nol 3sill 8de+es-to que 8da-ba 7vuel-tas! 4noll no 2se 8co-mo se 3lla-mall(Risas)
- <A1MC> ||3Bien|| Y 2lue-go+5u-na@! 5u-na@||
- <A1FA> ||8U-na te-7te-ral 4noll pa-6re-cell 3sill
- <A1MC> ||8U-na+es-8pe-cie de te-6te-rall 3sill 8con 7su@! 8con su ta-pa-7de-rall
- <A1FA> ||2Sill es-8ta com-5ple-tal le! 5a-sal la ta-pa-5de-rall
- <A1MC> ||7A-sal 2y@|| 3tull 8ha-cia 2don-de+es-ta mi-6ran-do el*||
- <A1FA> ||2El@! pi-to-3rri-llo de*||
- <A1MC> ||8El pi-to-6rri-lloll 8ha-cia+el cal-ce-6tin||
- <A1FA> ||8Pues 2ha-cia@|| 3sill 8ha-cia+el cal-ce-3tin||
- <A1MC> ||O-2key||
- <A1FA> ||8Y 7den-trol 7ve-o pues|| 8co-mo+2un par de ca-6cha-rros! 8en la+8es-tan-te-6ri-a de+a-5rri-ball
- <A1MC> ||2M@||
- <A1FA> ||8e@ 2u@-no a-si 5mas*! 8mas re-3don-doll 8y el 5otro@*! 8pues 8no 3se@! 5con@*||
- <A1MC> ||2Con su 8ta-pa-6de-rall
- <A1FA> ||2Sill 8u-no con la 8ta-pa-3de-rall 3sill
- <A1MC> ||8El de -3rri-ball
- <A1FA> ||2Sill
- <A1MC> ||Y 2que ves a-6ba-joll
- <A1FA> ||Y+a-7ba-joll 8hay 2dos ca-8cha-rros a-7rri-bal 4eh||
- <A1MC> ||8Mh-2mh|| 2Dos|| 3sill
- <A1FA> ||Y a-7ba-jo@|| pues 8u-nas vi-na-5je-ras! pa-5re-cel 4noll
- <A1MC> ||7Sill 2sil 3sill
- <A1FA> ||5Con@*! ca-da 8u-na mi-8ran-do+ha-cia+un 6la~doll 3sill
- <A1MC> ||2Sill 7e-sol me pa-8re-ce+a 8mi tam-3bien|| 2sil sin ni3ve*! 2sin e*|| pa-8re-ce que+es-8tan va-6ci-as 16am-bas! 4noll
- <A1FA> ||2Sill 2sill 2no se 8ve 3na-dall
- <A1MC> ||2Bue-noll
- <A1FA> ||Y 2jus-tol 8jus-to de-5lantel 8hay un za-3pa-tol y 8o-tro cal-ce-4tin||
- <A1MC> ||8M@ el za-6pa-to 8tie-ne+un cor-3don! col-6gan-doll
- <A1FA> ||8e@ 2sill 8e-so 3es|| 3sill que 3mas! 3ves||
- <A1MC> ||3Sill 2bien! 3bue-noll 2yo cre-o que 8va-mos a em-pe-8zar por el 6sue-lol 6yall
- <A1FA> ||2Sill 4noll
- <A1MC> ||3Bue-noll pri-2me-ro po-8de-mos 8ver a-5qui en el*! en la es-8qui-na de a-7ba-joll
- <A1FA> ||2Sill 3va-lell
- <A1MC> ||8de la de-5re-chal 2la*|| a 3me-sal 8es-ta 4gran-del que 2hay||
- <A1FA> ||3Sill
- <A1MC> ||Que 8tie-ne+u-2na cor-7ba-tall
- <A1FA> ||2Sill
- <A1MC> ||Col-5gan-do@|| 8en 2el*! 8en 2el@*! 8en el 3la*! 8en 3el@! 7la-do es-te@||

<A1FA> ||8En la es-8qui-na iz-3quier-dall
 <A1MC> ||En la es-8qui-na iz-7quier-dall
 <A1FA> ||3Sill
 <A1MC> ||U-na cor-7ba-ta de@l de 6pun-tosll
 <A1FA> ||3Sill
 <A1MC> ||De 8pun-tos 3ne-grosll
 <A1FA> ||8Mh-2mhl
 <A1MC> ||Col-8gan-do ha-cia+2es-te 3la-doll 8lue-go hay 6u-na bo-5te-1lall
 <A1FA> ||7Sill
 <A1MC> ||Va-7ci-al 2pe-ro con@l lpa-2re-ce que 8tie-ne+un 6cor-choll 6pues-toll
 <A1FA> ||2Ahll la 7mi@-a*ll 7bue-nol 2s@ill no 8se si 8es el 6cor-chol 6e-sell
 <A1MC> ||A-5rri-ball a-8rri-ba con 8dos pun-3ti-tosll 8co-mo si 7fue-ra+un 3dosl de 8un 3da-doll
 a-2rri-ball
 <A1FA> ||2Ahl 2yo no 8ve-o 3e-sol 4ehl
 <A1MC> ||2Ahl 8yo cre-o que+2es-tol 8de-be ser 6o-tral di-fe-6ren-ciall
 <A1FA> ||8De-be 2serll de se-3gu-roll
 <A1MC> ||2Bue-no en-7ton-ces*ll 5lue-go 8jun-to+a 7la@*l a la
 bo-7te-lla+hay 8u-na 5ja-rrall
 <A1FA> ||2Sill
 <A1MC> ||8U-na 6ja-rra*ll a-pa-8ren-te-8men-te va-7ci-all
 <A1FA> ||2Sill 5con@*l con 8un 7a-sal nor-5mall
 <A1MC> ||5U-na*l u-na 8ho-ja de pa-3pell que pa-8re-ce+u-na 7car-tall
 <A1FA> ||2Sill 8y+un 7so-brell
 <A1MC> ||En-8ci-ma de un 5so-brell 8so-brel 5noll
 <A1FA> ||2Bue-nol el 8so-bre+en-3ci-ma 4noll
 <A1MC> ||El 8so-bre+es-5tal de-6ba-jo de la 3car-tall
 <A1FA> ||2Ahl 8en el 7mi-o es-8ta en-2ci-mall
 <A1MC> ||3Bienll
 <A1FA> ||8O-tra di-fe-3ren-ciall
 <A1MC> ||3Bienll
 <A1FA> ||3Sill
 <A1MC> ||2Si-gol des-cri-8bien-do 8yo la 5me-sal 4ehl
 <A1FA> ||3Bienll
 <A1MC> ||2Lue-goll 3hay*ll 8e@*2un bo-7li-gra-foll 8o u-na 6plu-mall
 <A1FA> ||7Sill
 <A1MC> ||Me pa-8re-ce+un bo-3li-gra-foll pa-2re-ce+u-na 5plu-mall
 <A1FA> ||3Sill
 <A1MC> ||8En la es-5qui-nal de-5re-cha de@*l 8de 5lal 8de la 7me-sall
 <A1FA> ||A-2hall
 <A1MC> ||8U-na 5la-tal a-7bier-tall
 <A1FA> ||8Ah 3bue-noll yo 2no po-7dri-a de-8cir que+es-8ta+a-6bier-tall
 <A1MC> ||8u-na 2la-ta a-3bier-tal 8cla-ra-7men-tell
 <A1FA> ||2Bue-noll en el 7mi-ol 8des-de 7lue-gol no se 6ve lal que+es-8te a-3bier-tall
 <A1MC> ||8Pues 5bue-noll 8o-tra di-fe-5ren-ciall
 <A1FA> ||2Que 3tie-nesll 2u-na *l la 2ta-pa- a-5si@l co-mo le-van-6ta-dall
 <A1MC> ||2Sil 2sill la 8ti-pi-ca 7la-ta con la* 5con la@ll
 <A1FA> ||8Ta-pa le-van-3ta-dall
 <A1MC> ||8Ta-pa le-van-3ta-dall
 <A1FA> ||2Noll pues la 7mi-a es-ta ce-3rra-dall(RISAS)
 <A1MC> ||2U-na*l 8u-na 7pi-pall
 <A1FA> ||2Sill
 <A1MC> ||Que+es 8to-da 7blan-call

<A1FA> ||3Sill
 <A1MC> ||Con 8dos 7par-tesll
 <A1FA> ||2Sill 3sill
 <A1MC> ||Y+8en la es-5qui-na@l iz-7quier-dall
 <A1FA> ||4Sill
 <A1MC> ||U-na cu-7cha-rall
 <A1FA> ||2Sill
 <A1MC> ||Mi-8ran-do+ha-cia+a-6rri-ball
 <A1FA> ||8E-so 3esll e-3xac-toll
 <A1MC> ||6Yo cre-o que 2ya es-ta 8to-da la 6me-sal des-6cri-tall de-8ba-jo de la 5me-sall
 <A1FA> ||2Sill de-7ba-jo*ll
 <A1MC> ||4Que ve* l2que 6vesl 6tull
 <A1FA> ||2Yo ve-o+7u-na+es-6pe-cie de 8ca-ja de za-5pa-tosll que 7tie-ne@l
 8co-mo+u-na+e-ti-7que-tall en 2la@l 8par-te 8mas es-7tre-chall
 <A1MC> ||Si 5u-na+e*ll 3blan-call
 <A1FA> ||3Bue-noll 8u-na+e-ti-8que-ta 3blan-call 3sill
 <A1MC> ||Que 8no tie-ne 7na-da es-3cri-tol 4noll
 <A1FA> ||3Na-dall Y 8lue-go+u-na sar-3tenll 8jus-to en-5ci-mall
 <A1MC> ||2Mmmll
 <A1FA> ||8e@ sin 3na-dall tam-8bien pa-8re-ce-va-7ci-all 8con su*l con 2un 5man-gol que
 8mi-ra+ha-cia la iz-7quier-dall
 <A1MC> ||2Bienll
 <A1FA> ||Y 2lue-gol 8hay u-na ca-6mi-sal ti-8ra-da en el 7sue-loll
 <A1MC> ||3Sill
 <A1FA> ||Que+es-8ta+a-bo-to-7na-dall
 <A1MC> ||8Mh-2mhll
 <A1FA> ||3Blan-call 8to-2tal-men-tell a-5sil pe-que-5ni-tall
 <A1MC> ||4Sill
 <A1FA> ||2Y@*l 8jus-to de-2lan-tel de la 2me-sal tam-5bienll 2va-mos l8pa-ra el 8o-tro 5la~doll
 8est* 8hay 2u-nal u-na 8si-lla ti-2ra-da en el 7sue-loll
 <A1MC> ||4Sill
 <A1FA> ||5Jus-to*l 8don-de+es-2tal el res-3pal-de de la 5si-llall 8hay u-na 5car-tall
 <A1MC> ||2Quel que+6es un*ll
 <A1FA> ||2Que+es el@l 6as de co-ra-5zo-nesll si 2no me+e-qui-5vo-coll
 <A1MC> ||Un 2as de co-ra-3zo-nesll 3sill
 <A1FA> ||2Y@l 8ca-si a-6hi+es-con-8di-do con la 5si-llall 8hay un 3li-broll
 <A1MC> ||A-7bier-toll
 <A1FA> ||A-3bier-toll 3sill
 <A1MC> ||En la pri-2me-ra 7pa-gi-nall
 <A1FA> ||2Sill
 <A1MC> ||3Bue-no la*ll a-7bier-ta 8so-la-3men-te la*ll
 <A1FA> ||8La cu-3bier-tall
 <A1MC> ||La cu-3bier-tall
 <A1FA> ||2Sill 8e-so 3esll
 <A1MC> ||2Sill 8que* y* 8q* 8q* 4que*ll 8pue-des 7ver la*l la cu-3bier-tal del 6li-broll que 6hayll
 <A1FA> ||8Hay u-na+es-7pe-cie de pe-5que-no@l tam-5bien@*l 8co-mo se 2lla-mall 8no 2sell
 8co-mo si tu-8vie-ra+un 7nom-bre o 8al-go a-3sill
 <A1MC> ||3Sill 8co-mo+el 2ti-tu-lo del 6li-brol na-da 3masl 4noll
 <A1FA> ||2Sill 8si 8si 3sill
 <A1MC> ||Y 2lue-gol en el 6lo-mo del 5li-brol hay 2dos*l 2dos*ll co-mo 2dos 7ti-rasl 4noll
 <A1FA> ||8Yo so-lo 8ve-o+3u-nall(Risas)
 <A1MC> ||3Bue-noll pues 2cre-o que a-5quil 2es-te 8tie-ne 3dosll

<A1FA> ||2Ahl|| 8es-te 8tie-ne+2u-na 8so-lal||
 <A1MC> ||3Bien|| 3o-trall||
 <A1FA> ||8Ah 2bue-no s*|| 18en el 6lo-mol ||3sil 8tie-ne 8dos 3ti-ras|| 8si 2sill per-3do-nall 2sil
 2sill||
 <A1MC> ||3Dos|| 3bien|| 3bue-noll||
 <A1FA> ||2Y@*|| 3bue-noll 8lue-go+hay 8o-tra 6si-lla|| que+es-8ta de 5piell||
 <A1MC> ||8Mh-2mhl||
 <A1FA> ||Con 7u-na@|| 8es-co-6pe-tal pa-3re-cel col-6gan-doll||
 <A1MC> ||2Sill 6es u-na es-co-2pe-tal col-3gan-doll 3sill||
 <A1FA> ||2Sill||
 <A1MC> ||8Co-mo 2co-mo es-8ta col-6gan-doll||
 <A1FA> ||2Pue@s|| es-8ta col-8gan-do por 7e@|| 8co-mo se 3lla-ma*|| la 6cin-tal 4noll
 8tie-ne+u-na 7cin-tall||
 <A1MC> ||8Por la co-7rre-all||
 <A1FA> ||8Por la co-5rre-all 2y m*|| a-2pun-ta+ha-cia ||a es-6co-ball 8mas o 3me-nos||
 <A1MC> ||Ha-cia la+es-7co-ba que+es-8ta de-3tras||
 <A1FA> ||2Sill 2yl8en la 7o-tra@|| 8pun-ta de 5la@|| de 2la sill||
 <A1MC> ||2Mmm|| 7tie-nes*|| 8hay al-8gun de-6ta-lle|| que 8pue-das 2ver en*|| 8en la co-6rre-all||
 <A1FA> ||2N*||
 <A1MC> ||8O es 2to-da 6li-sall||
 <A1FA> ||8En la co-5rre-al pa-7re-ce que 8hay u-na+he-3bi-lla||
 <A1MC> ||8Hay u-na+he-7bi-lla|| que+es-8ta+a la+al-7tu-ra de*|| 2dell de@*||
 <A1FA> ||8De la 2si-lla|| 3sill 8si 2sil ||8e-so 3es||
 <A1MC> ||8De la 7si-lla|| 4noll con 5u-na*|| con 5u-nal es-8pe-cie 5de@|| 8co-mo de 8dos 6par-tes||
 <A1FA> ||2Mmm|| 8pues 2no po-8dri-a de-8cir-te+e-3xact*||
 <A1MC> ||2En la*|| 8en la co-6rre-all||
 <A1FA> ||8Si 2cre-o que 3sill 7pe-ro@|| 8no po-8dri-a de-2cir-te+e-8xac-ta-3men-tell||

CATEGORY A - Spontaneous Speech

- <A2> Third Pair
 <A2FP> Pilar
 <A2MR> Ricardo
- <A2FP> ||3Va-lell ri-5car-doll
 <A2MR> ||2Di-mell
 <A2FP> ||8Yo ten-go a-5qui+u-na fo-to-gra-7fi-all 2con*|| 6un mon-8ton de7co-sasl de ver-5dad|| 2y@*||
 <A2MR> ||2Sill i-8gual que 3yoll(RISAS)
 <A2FP> ||8cre-o que te-2ne-mosl 2que@*|| sa-8car las di-fe-3ren-cias||
 <A2MR> ||8Va-mos a or-ga-ni-7zar-nosl 4eh|| 8por-que si5no*|| 8por-que+a-7qui hay un mon-5ton|| gran-8di-si-mo de 3co-sasl||
 <A2FP> ||2Por la*|| iz-3quier-dal em-pe-6za-mosl||
 <A2MR> ||2Nol 8no 2nol es-3perall 8va-mos a 8di-vi-5dir|| la@ fo-to-gra-3fi-al en 6cua-tro tro-7ci-tos i-5gua-les||
 <A2FP> ||2Sill
 <A2MR> ||Y 2va*|| y 8va-mos a co-2ger|| el 7cor-nel le@*|| o 3se-ale|| 7cor-nel la es-5qui*||
 <A2FP> ||El rin-2con||
 <A2MR> ||El rin-5con|| iz-5quier-dol de+a-3rri-ball de+a-5cuer-doll
 <A2FP> ||2Sil si es-3tall 8hay un 3cua-droll||
 <A2MR> ||8Hay un 3cua-droll 3va-lell||
 <A2FP> ||8Hay u-na mu-5jer|| con 2el pe*|| con 8me-dia me-3le-nall||
 <A2MR> ||2Sill
 <A2FP> ||2Y@|| es-2tal 8con un 7cla-vol 8so-bre la pa-4red||
 <A2MR> ||8Mh-4mh||
 <A2FP> ||2Hay@*|| 8hay u-na co-7si-tal pe-que-7ni-tall a-6rri-ba del 8cua-dro a la iz-7quier-dall||
 <A2MR> ||El 8nu-me-ro 3dos|| (RISAS)
 <A2FP> ||A 8mi me pa-7re-ce 8u-na 3ill 8ah 2bue-nol 3noll en-8ci-ma del 5cua-drol 3sill 8pe-ro en el 6mis-mo 7cua-drol 8en* en 8el 7mar-coll||
 <A2MR> ||2Sill
 <A2FP> ||Co-mo 7u-na i 3grie-gal 8pe-que-3ni-tall||
 <A2MR> ||2Noll 2yo no la 3ten-goll||
 <A2FP> ||Mi-ra+a 6ver si 8va+a ser 5e-soll 2es*|| di-6ga-mosl|| 6ves el 8mar-co de 3fue-rall||
 <A2MR> ||2Sill
 <A2FP> ||Y el 6mar-co de 3den-troll||
 <A2MR> ||2Sill
 <A2FP> ||2Es co-mo*|| la es-6qui-na de 5fue-ral || 8co-mo si 2fue*|| sa-2lie-ra de 5a~hil 8u-na 7li-neal que se 2fue-ra+a u-5nirl||
 <A2MR> ||En 8el en 2que+es-6qui-nall en 2cual de 6e-llasl||
 <A2FP> ||En 2la@|| de a-2rri-ba+a la iz-7quier-dall||
 <A2MR> ||2Noll 8yo no 6ten-go la 8i 5grie-gal|| 3noll||
 <A2FP> ||2M@|| es 7co-mol si 6fue-ra+u-na 5ra-yal que se 6fue-ra+a u-5nirl con el 7o-t@rol 7mar-coll||
 <A2MR> ||2Ah|| 8si 8si 8si 3sill de+a-3cuer-doll||
 <A2FP> ||Y 6lue-go u-na i 6grie-ga se-3gui-dall||
 <A2MR> ||8De+a-3cuer-doll 3va-lell||
 <A2FP> ||Y en 5el@|| 5en@*|| 8c@n el 2la-do de la iz-7quier-dall en el de 5fue-ral 8+hay co-mo 2dos la*|| 8dos 6ra-yasl|| en 8vez de 3u-nall||
 <A2MR> ||8M@|| 2sil 3va-lell 8de+a-3cuer-doll||

- <A2FP> ||2Yo cre-o que las di-fe-3ren-ciasl 8tie-nen que 6ser mas
8gran-des que+3e-sall
- <A2MR> ||8E-3xac-toll a 2verll de-8ba-jo del 7cua-drol 8ten-go+un 3bol-sol col-8ga-do de 6un
cla-voll
- <A2FP> ||2Sill 8yo tam-3bienll
- <A2MR> ||E1 2bol-so es-8ta ce-6rra-doll
- <A2FP> ||2Sill 8e* 3sill
- <A2MR> ||8De+a-2cuer-dol l8es un 2bol-so de mu-6jerll
- <A2FP> ||2Sill
- <A2MR> ||De 6ma-noll 2de+a*ll
- <A2FP> ||2Sill des-7pues hay 8u-na cha-6que-tall co-mo+8un a-6bri-goll
- <A2MR> ||En 3don-dell
- <A2FP> ||De-8ba-jo del 5bol-soll
- <A2MR> ||8Ay 2noll 8es que nos es-2ta-mos pa-3san-do de cua* l 5de@* l 8pa-ra+a-3ba-joll
2bue-noll 8da i-3gualll de-8ba-jo del 5bol-sol a-po-8ya-da en 8un ba-la-3us-tre de* l de la
es-ca-3le-rall
- <A2FP> ||3Sill 3sill 8hay u-5na@* l 8un a-7bri-goll
- <A2MR> ||8Un a-7bri-goll
- <A2FP> ||2Y@ l 8en la es-ca-7le-rall 8quien* 8va* lo 5vesll 8en la es-ca-4le-rall
- <A2MR> ||2Sill 8hay u-na bo-3te-llall
- <A2FP> ||8Hay u-na bo-3te-llall 2sil lque+es-8ta en el 7sue-loll
- <A2MR> ||2Sill
- <A2FP> ||2Y* l 2e@ l de-8lan-te de la bo-5te-llall 8bue-no+un 8po-co+ha-cia+a-7rri-bal es-8ta u-na
ca-3zue-lal 6gran-dell 8u-na ca-ce-5ro-lall
- <A2MR> ||2U-na ca* lce-2rra-da o+a-6bier-tall
- <A2FP> ||Ce-2rra-dall
- <A2MR> ||La 8mi-a es-ta+a-7bier-tal me pa-7re-cel 4ehll
- <A2FP> ||e 8yo cre-o que+2es-to es-ta ce-6rra-dol 2con*ll
- <A2MR> ||8Bue-no 2no 3ve-o la* l 2la cos* l la 6ta-pall
- <A2FP> ||2Es q*ll 8yo ve-o co-mo 2u-na co-5si-tall 8co-mo si 7fue-ral por e-5jem-plol 8lo de la
6o-lla ex-2pressll qui-3zasll
- <A2MR> ||3Sill
- <A2FP> ||8Ve-o al-go a-3sill a 8ma-no de-3re-chall 8mas o 3me-nosll
- <A2MR> ||8Tie-ne+u-na+a-7sa-dall 8la ca-ce-7ro-lall
- <A2FP> ||2Sill 8un a-sa por a-5quil y 7o-tra que@ l 8va pa-ra+a-3trasl me pa-3re-cell
- <A2MR> ||2Yo so-lol 8so 2so-lo ve-o+un 7a-sa l4ehll
- <A2FP> ||8Yo 2ve-o l8u-na 7nan-tell y 2o-tra* l 7co-sa quel +es-8te a-5trasll que 2no@ l no 2sel si
se-3ra un* l el 5a-sall 2no 4esl pa-ra-3le-lol 5pe-ro@ll
- <A2MR> ||2Noll 8so* 8es-ta 8so-lo 8tie-ne 3u-noll 2y lal 7la-dol 8hay un co-la-3dorll
- <A2FP> ||2Sill 3o-ye 8puesll 3mi-ral l2e-sa sl 8de-be 5ser u-na di-fe-3ren-ciall
- <A2MR> ||De+a-3cuer-doll des-8pues hay un co-5jinl 5jus-to@ l de-8ba-jo de la bo-3te-llall
- <A2FP> ||2Sil 8e-so es-8ta 3bienll 2y@ l 7lue-gol se2gui-mos 5ha-cia+a-4rri-ball
- <A2MR> ||U-na 3co-sall 8el ba-la-7us-tre de la es-ca-2le-ral 8cua* 6cuan-tosl 8pa-los 6tie-nell
- <A2FP> ||2Dosll
- <A2MR> ||3Dosll 8y la es-ca-5le-ral 8cuan-tos pel-7da-nosll
- <A2FP> ||2Cua-troll
- <A2MR> ||8Un 8dos 4tresl 3cua-troll 3va-lell
- <A2FP> ||2Yl 8lue-go ve-o el prin-3ci-pio del@ l 8del 3quin-toll
- <A2MR> ||2Sill 2y+un 8po-co del 3quin-toll
- <A2FP> ||2Lue-gol 8pa-ra+a-5rri-ball 8ve-mos el ban-6qui-llol con el cu-2chi-llo en-6ci-mall
- <A2MR> ||Cla-3va-doll

- <A2FP> ||2Sill cla-3va~doll
 <A2MR> ||Cla-3va-doll
 <A2FP> ||8Y en la ven-7ta-nall es-2ta*| es-8ta ce-6rra-dall
 <A2MR> ||2Sill
 <A2FP> ||2Y@| 2ha@yl 8por e-3jem-plol 2u-na 8dos 5tresl 8tres 7li-neasl
 <A2MR> ||8Mh-4mhl
 <A2FP> ||2Lue-gol 2ya es-8ta la 5del@| 8los cris-7ta-lesl
 <A2MR> ||Los cris-5ta-lesl
 <A2FP> ||2Hay*| 2e@| en 8el cris-2tal de la de-5re-chall 2ha@yl co-mo 8tres ra-7yi-tasl 2y unll
 <A2MR> ||3Va-lell 2noll 8de-ja-lo 8e-so has-ta a-5hill 8por-que se-8gu-ro que 6nol es-8ta la 8fa-lla de+a-3hil 4ehl
 <A2FP> ||2O-yel que 2sil pue-de 8ser 8es-ta tam-3bienll y 5lue-gol la cor-6ti-nal 8cuan-tas 8li-neas 6tie-nell 2u-nal 8dos 8tres 5cua-troll
 <A2MR> ||2Do@sl 8tres 5cua-trol 3cin-coll 8mas o 3me-nosll 8y+u 8y+u 5y+u@nll
 <A2FP> ||8Nue-ve 2diezl 5on-ce 5do-ce 5tre-ce ca-5tor-ce 4quin-cel die-ci-6seisl 6li-neas 8ten-go 6yoll
 <A2MR> ||E1 3quell
 <A2FP> ||8En la cor-2ti-nall
 <A2MR> ||2Ayl 12no 3sell 2no*| 7yo ten-gol 8en la per-3sia-nal te re-6fie-resll
 <A2FP> ||8En la per-7sia-nall
 <A2MR> ||2Ahl en la per-3sia-nall 2ahl 8no lo 2sel 18si po-2si-ble-3men-tell 8u-na 2co-sall 8e@ la la cor-2ti-na 7tie-ne un re-6mien-doll
 <A2FP> ||2Sil 8yo tam-3bienll la 3mi-all
 <A2MR> ||8la te-le-vi-3sionl 8tie-ne+una 8lam-pa-ra+a-6rri-ba | con 2la@| pan-8ta-lla ca-6i-dall
 <A2FP> ||2Sill y 8un 3va-sol o 8al-go a-3sill
 <A2MR> ||2Si un 3va-soll
 <A2FP> ||2Yl la te-le-vi-5sionl es-8ta+a-pa-3ga-dall 8yo 3cre-oll
 <A2MR> ||2Sill es-8ta en-6chu-fa-dall
 <A2FP> ||2Sill
 <A2MR> ||2Noll la 7mi-a 2nol 1la 7mi-a 2noll la 8mi-a es-5tal 8de-sen-chu-3fa-dal(RISAS)
 <A2FP> ||8De-5ba-jol 8hay co-mo+8un 5bowlll con 8u-na cu-5cha-ral a 8me-dio ca-3erll
 <A2MR> ||2Sill con 5u-na*| 8o 5se-al es-8ta+a-po-3ya-da en 8e*| en 2ell en 8el ta-3zonll
 <A2FP> ||3Sill 2sill y 8lue-go co-mo+6un des-tor-ni-lla-3dorll
 <A2MR> ||8Un des-tor-ni-lla-2dor en-7fren-te+el ta-3zonll
 <A2FP> ||2Sill 2o-ye a la iz-5quier-da hay un@| pe-3rio-di-coll
 <A2MR> ||Un pe-8rio-di-co 6ro-toll
 <A2FP> ||Un pe-rio-7di-col 6noll 6no es-ta 3ro-tol 3es-tell
 <A2MR> ||E1 8mi-o es-8ta 3ro-toll el 8mi-o es-8ta 3ro-toll 4vesll los de-6ta-lles son a-2si de 3gran-des4ehl
 <A2FP> ||2Sill
 <A2MR> ||2No te 8fi-jes en ra-3di-nasl 18o 2se-al te-3ne-mosll
 <A2FP> ||Y es-8ta de-7ba-jo del@| del 8ta-bu-3re-tell
 <A2MR> ||3Sill la 8pa-ta del ta-bu-5re-tel 8le p*| le 8pi-lla +el pe-3rio-di-coll
 <A2FP> ||2Sill
 <A2MR> ||8Cuan-tas 8pa-tas 3tie-ne+el ta-bu-6re-tell
 <A2FP> ||2E1 ba*| 8ve-o 3tresll
 <A2MR> ||E1 8mi-o tam-3bienll 8que te+i-ba+a 2de-cirll en-ton-ces te-7ne-mosl el en-5chu-fell
 <A2FP> ||8E1 en-7chu-fel +8el pe-7rio-di-coll
 <A2MR> ||8E1 pe* el pe-8rio-di-co 3ro-toll al 8la-do del pe-5rio-di-col 8hay un 8des-tor-ni-lla-3dorll
 <A2FP> ||8Y 2lue-gol 18lo de la+2a-sa de la ca-5zue-lall 8pue-de que 6se-a tam-8bien 6o-trol 4ehl

<A2MR> ||3Sil lla 6mi-a so-lo 8tie-ne 7u-nal 4ehl se-3gu-roll
 <A2FP> ||2Pue@sl en-3ton-cesll 8lue-go 8ve-o el 8des-tor-ni-lla-5dorl y 5lue-gol 8u-na
 ma-ni-3ve-lall
 <A2MR> ||8Un bar-bi-3quill
 <A2FP> ||2Bue-noll 8bar-bi-6quill 2ni-noll
 <A2MR> ||8Que+es 8es que+8es a-2que-llo de sa-5car@ll 8pa-ra+ha-5ce@rl a-gu-3je-rosll
 <A2FP> ||3Sill 8y 8lue-go 7ten-go@l 8un va-so que+es 2muy p* i-3gual que+el de+en-8ci-ma
 de 5la@ l8te-le-vi-3sionll
 <A2MR> ||2Sill
 <A2FP> ||8Mas o 3me-nosll 2del 3sill
 <A2MR> ||2e@ es ti*! 3es*! 2e@sl 8blan-co por a-6rribal o 6ne-groll
 <A2FP> ||3Mi-rall en 5es-tel se 5ve@l co-mo 2un 7cir-cu-lol 5con@l por 8den-tro 7blan-col el
 7cir-cu-loll
 <A2MR> ||3Va-lell 8de+a-3cuer-doll
 <A2FP> ||E1 2o-tro no se 3vell
 <A2MR> ||8A1 al 7la-do del ber-bi-5quill 8hay 8hay 8hay un ma-le-6tinll
 <A2FP> ||2Sill
 <A2MR> ||De 6ma-noll
 <A2FP> ||Que+es-8ta ce-7rra-doll
 <A2MR> ||Es-8ta ce-5rra-doll y 8so-lo 8tie-ne+8u-na+he-3bi-llall
 <A2FP> ||2Sill q * 2so-lol se 8ve+u-na+he-3bi-llall
 <A2MR> ||2Sill
 <A2FP> ||2Con un*ll 8lue-go hay u-na 3si-lla de@l 6pa-jall
 <A2MR> ||De 2pa-jall 5va-lell
 <A2FP> ||Con 8un 6ri-flell
 <A2MR> ||Col-3ga-doll
 <A2FP> ||Que+es-8ta col-3ga-doll 2sill
 <A2MR> ||2Sill de+a-3cuer-doll 8y+un som-7bre-ro en@ll
 <A2FP> ||8Un som-5bre-rol con 8u-na 8cin-ta+al-re-de-5dorll
 <A2MR> ||e* 7pues-toll
 <A2FP> ||8De ca-ba-3lle-roll
 <A2MR> ||8Pues-to+en-8ci-ma de la 3si-llall
 <A2FP> ||2Sill en-2ci-mall so-bre 5u-na@l 8u-no de los 3la-dosll 3bienll
 <A2MR> ||E-3xac-toll
 <A2FP> ||2Lue-gol 8hay u-na 6car-tal 8de+un co-ra-6zonll
 <A2MR> ||De+a-3cuer-doll de 3po-kerll
 <A2FP> ||8Y+un 2li-bro l8me-dio a-7bier-tol un 8po-co mas a-5rri-ball
 <A2MR> ||2Sill 3nol a-3bier-toll
 <A2FP> ||2Sill a-8bier-to de la pri-8me-ra 3pas-tall
 <A2MR> ||8En la pri-8me-ra 3pas-tall 8de+a-3cuer-doll
 <A2FP> ||2Bienll 8y+o-tra 6si-llal ca-3i-dall
 <A2MR> ||8U-na 7si-llal ca-3i-dall de+a-3cuer-doll
 <A2FP> ||8Que+es de 3pa-jall 2lue-go hay u-nas 6ga-fasll
 <A2MR> ||A1 2la-do del@ 3li-broll
 <A2FP> ||2Sill 3en-tre@ un pl 8mas a-8rri-ba del 7li-broll y al 8la-do de la 6si-llall
 <A2MR> ||2Sill 2si-guell
 <A2FP> ||Tam-8bien hay 5u-n@a bol 8u-na 6la-tal 8co-mo de 8co-ca 3co-lall 8no 2sell 2bue-noll
 <A2MR> ||2Sill 8un 2bo-tell
 <A2FP> ||8Un 2bo-tell
 <A2MR> ||A1 8la-do de+8u-na+es-3co-ball
 <A2FP> ||2Sill l8que la+es-8co-ba+es-ta de 7piesll
 <A2MR> ||Es-8ta de 5piell

<A2FP> ||8Y 5tie-ne@|| 8pues 8no 2se*||
 <A2MR> ||8Y la 2puer*||
 <A2FP> ||8Co-mo 5do@sl a-2lam-bres que la 6u-nen||
 <A2MR> ||De+a de+a-3cuer-doll e-3xac-toll
 <A2FP> ||La 8puer-ta es-8ta+a-3bier-tall
 <A2MR> ||La 8puer-ta es-8ta+a-7bier-tall
 <A2FP> ||Y 2tie-ne 5co-mo*|| i-ma-7gi-na-te que 8fue-ran 8dos
 cris-5ta-les|| 2pe-ro@ l es de ma-6de-rall
 <A2MR> ||2Sil 3sill
 <A2FP> ||2Y@l 8tie-ne* 8hay un 5cu-bo a-7den-trol en el 7ba-noll
 <A2MR> ||Un 7cu-boll de+a-7cuer-doll
 <A2FP> ||2Lue-gol su-8bien-do pa-ra+a-5rri-ball
 <A2MR> ||8El el 2a-sa del 3cu-bol 6co-mo es-3tal||
 <A2FP> ||El 8a-sa es-2tal a 3me-dias||
 <A2MR> ||Ca-3i-dall te re-3fie-res||
 <A2FP> ||2Sill ca-3i-dall
 <A2MR> ||3Va-lell
 <A2FP> ||8e@ 2lue-go la@l to-3a || 8hay u-na to-6a-lla l con 8u-na 2cin-ta por a-5ba-joll
 <A2MR> ||8U-na 4cin-tall te re-8fie-res con 8u-na 3ban-dall
 <A2FP> ||2M@l 8u-na 3ban-dall
 <A2MR> ||2Sil 3va-lell
 <A2FP> ||Y 8hay mo-7sai-cos||
 <A2MR> ||7Va-lell
 <A2FP> ||Tam-8bien hay 2un la-3ba-vol que 2no se ve+en-5te-roll
 <A2MR> ||3No se ve+ent*||
 <A2FP> ||Con 8un 8tu-bo por a-5ba-jol 8y+un 3gri-fol que pa-8re-ce que 3sa-lell
 <A2MR> ||Que tam-8po-co se ve+en-6te-rol el 6gri-foll
 <A2FP> ||2Noll
 <A2MR> ||Y 7lue-go los mo-3sai-cosl los a-zu-3lell
 <A2FP> ||8Na-da 2masl se 3vell
 <A2MR> ||Los a-zu-3le-jos||
 <A2FP> ||Los mo-2sai-cos 8so-la-men-te 5van@l 8des-de la 8par-te del la-7va-boha-cia+a-5rriball
 y 8no 3to-dall
 <A2MR> ||2Yall 8de+a-3cuer-doll
 <A2FP> ||Tam-8bien 7ve-o l8a la de-5re-chal 8lue-go por a-5rri-ball 8ve-o 2u-na*|| 8un
 ba-lus-7tra-doll 8o 6se-al 8u-na es-tan-te-7ri-all
 <A2MR> ||8U-na+es-tan-te-4ri-a*||
 <A2FP> ||Con 7u-na bo-5tellal tam-7bien ca-5i-dall
 <A2MR> ||Ca-5i-dall
 <A2FP> ||Con 2u@-n@al 3ta-zall 8bue-no que pa-7re-ce 2pa-ral e-8char 3le-chell
 <A2MR> ||3Sill
 <A2FP> ||Y+8un cal-ce-8tin col-3ga-doll
 <A2MR> ||8Que le 8pi-lla la bo-3te-llall
 <A2FP> ||2Sill
 <A2MR> ||8El cal-ce-6tin 8co-mo+es en la 5pun-tall
 <A2FP> ||8e@*||2tie-ne*|| 8pues lo 2ti-pi-co que 2tie-nen los cal-ce-6ti-nes|| 2e-sa@l cos-7tu-rall
 <A2MR> ||2Sill
 <A2FP> ||8Por la 7pun-tall
 <A2MR> ||8En el ta-5lon||
 <A2FP> ||8Y por el ta-3lon||
 <A2MR> ||2Va-lell
 <A2FP> ||8Lue-go hay 8un ra-lla-3dor|| 8por a-3ba-joll

<A2MR> ||8Pa-ra+el 3que-sol 4noll
 <A2FP> ||3Sill tam-8bien hay 2u@nl a ma-3de-jal 2de@*||
 <A2MR> ||De 3la-nall
 <A2FP> ||8De de 3la-nall
 <A2MR> ||8Un o-8vi-llo de 3la-na 8sill 8y+u-na 2ja-rra con 8dos 3a-sasll
 <A2FP> ||2Sill y@ es-8ta ta-3pa-dall 3bue-nol pa-3re-cel no 3sell
 <A2MR> ||3Jol pues a-7qui no+hay 2nad*|| a-5qui es 8to-do i-3guall 4ehll
 <A2FP> ||8Lue-go pa-7re-ce* ||8que+hay 5un@*||
 <A2MR> ||e*u8-na 2co-sall 8el el o-8vi-llo de 5la-nal 8cuel-ga un 6hi-loll
 <A2FP> ||2Sill
 <A2MR> ||3Joll
 <A2FP> ||Y 7tie-nell la 8me-sa 7tie-nel la 8par-te de+a-5rri-bal y 8lue-go 8co-mo la 3par-te
 de+a-5ba-joll
 <A2MR> ||8Mh-2mhll
 <A2FP> ||3Sa-bes 6co-mo es p*|| y 2lue-gol 6tie-ne 8cua-tro pa-3ti-tasll
 <A2MR> ||2Yal tam-3bienll
 <A2FP> ||2Y@l si-8guien-do 8pa-ra+a-5ba-joll 2hayl por e-8jem-plo es-8ta la 3me-sal la 6vesll
 <A2MR> ||2Sill
 <A2FP> ||8En la es-8qui-na de 2la@l iz-6quier-da de+a-3ba-joll
 <A2MR> ||Lle-8ga-mos a la 8si-lla ca-3i-dal 8o-tra 3vezll si-8guien-do pa-ra+a-3ba-joll
 <A2FP> ||2Sill 8muy 2bienll y 8lue-go 8ya es-8ta la 5me-sall 8a la de-2re*|| 8a su de-5re-chall
 <A2MR> ||Y+8u-na cor-7ba-ta col-3gan-doll
 <A2FP> ||U-na cor-5ba-ta de*lc on 8u-nos pun-6ti-tos o lu-6na-resll
 <A2MR> ||2Sill de lu-3na-resll
 <A2FP> ||Es 3blan-cal y lu-8na-res 3ne-grosll
 <A2MR> ||3Sill
 <A2FP> ||2y@l de-8ba-jo de la 7me-sal 3hayll 8u-na sar-5tenll
 <A2MR> ||7Sill
 <A2FP> ||2Co@nl 8u-na 6ca-ja ql lde-8bajo de la sar-7tenl es-8ta la 6ca-jall
 <A2MR> ||De za-3pa-tosll
 <A2FP> ||3Sill pa-3re-cel y 2tie-ne 5como@*|| di-8ga-mos u-na+8e-ti-7que-tall 8pe-ro que 2no
 8po-ne 6na-dall
 <A2MR> ||7No po-ne 3na-dall 3noll
 <A2FP> ||2Y@*|| 8a la de-5re-chal 8hay 8un@a ca-7mi-sa@l 8en el 3sue-loll
 <A2MR> ||2Sill
 <A2FP> ||8Tie-ne+un bo-5tonll
 <A2MR> ||8Mh-2mhll
 <A2FP> ||8y 3cue-llosll
 <A2MR> ||De+a-3cuer-doll en-7ci-ma de la 3me-sal 8que 5tie-nesll
 <A2FP> ||8Pues 2ten-go 6un so-bre 5blan-coll 8u-na 7car-tal a 7me-dio+esc*||
 <A2MR> ||A 8ver u-na 3co-sall el 8so-bre 5blan-col 8co-mo es-3tall 8a la de-3re-chal 8o a la
 iz2quie*||
 <A2FP> ||Es-2tal 8a la de-3re-chall
 <A2MR> ||8No 8no 3noll 8me re-2fie-rol es-ta 7vuel-tol o es-7ta de@||
 <A2FP> ||Es-2ta 8por la 8par-te de+a-3trasll 8don-de+el re-3mi-tell
 <A2MR> ||3Va@-lell por la 8par-te de+a-3trasll y+es-8ta ta-5pa-do 8me-dio ta-5pa-dol 8por u-na
 6car-tall
 <A2FP> ||2No lal re-2vesll la 2car*|| 8el 2so-bre 8ta-ta a la 3car-tall
 <A2MR> ||2Ahl 3nol 8no 8no 8no 3noll a-5quil la 2car-ta 8ta-pa+al 3so-brell
 <A2FP> ||2Bue-noll 8pues en-8ton-ces 2e-sa es 8o-tra di-fe-3ren-ciall y la 8car-ta es-8ta+a 2med*||
 3bue-nol pa-8re-ce que+es-8ta es-7cri-ta con 8u@-na5fir-mall
 <A2MR> ||2Sill

<A2FP> ||Y 8lue-go 2jun-to*| e@| 8a la 6car-tal la 6ta-pal u-na 6ja-rrall
 <A2MR> ||U-na 3ja-rrall 2sill
 <A2FP> ||2Y@ est*||
 <A2MR> ||8Co-mo+es la 3ja-rrall
 <A2FP> ||La 8ja-rra 8tie-ne+un 5a-sall y 8es la nor-3mall 3ti-pi-cal tra-di-cio-3nall
 <A2MR> ||De 3a-gua 4noll de+a-3cuer-doll
 <A2FP> ||3Sill
 <A2MR> ||En-7ci-ma de la 3ja-rral 8que 3ves||
 <A2FP> ||8Ve-o co-mo+6u-na t cu-3cha-rall
 <A2MR> ||8U-na cu-3cha-ra d* q*|| pa-ra 2dond|8 pa-ra 8don-de 3mi-ra la@||
 <A2FP> ||La cu-8cha-ra 2mi-ral ha-cia 6un cal-ce-5tin| que 8hay a la de-3re-chall
 <A2MR> ||O 8se-a 2lo@le| 7cuen-col 8ha-cia la de-5re-chal 4noll
 <A2FP> ||2Sill
 <A2MR> ||Y+el 7man-gol ha-cia la iz-3quier-dall
 <A2FP> ||2Sill
 <A2MR> ||8Ti 8y so-bre-6sa-le+un 8po-co la 5pun-tal de la cu-5cha-ral de la 6me-sall
 <A2FP> ||2Sill 8un po-qui-3tin|| 2sill
 <A2MR> ||2Va-le||
 <A2FP> ||2Lue-gol 2ves la@| bo-6te-||all
 <A2MR> ||2Sill
 <A2FP> ||A 8ma-no iz-6quier-dall
 <A2MR> ||3Sill
 <A2FP> ||Que 7tie-nel co-mo+8u-na e-ti-7que-tall y 8al-go 3den-trol es-6cri-toll 2bue-no*||
 <A2MR> ||8Da i-3gual|| Y es-8ta ta-7pa-da con 8un 3cor-choll
 <A2FP> ||3Sill 7yo cre-o que 3sill des-8pues 2ves la 6pi-pall
 <A2MR> ||La 7pi-pa+al 8la-do de la 3ja-rrall
 <A2FP> ||8A la 8a la de-2re-cha de la 3ja-rrall
 <A2MR> ||3Sill
 <A2FP> ||2Y@| la 8pi-pa pa-7re-ce |8co-mo que 8tie-ne+3al-go de@*||
 <A2MR> ||Pa-ra 2don-de 6mi-ra e*| 8el a-gu-3je-ro de la 6pi-pall
 <A2FP> ||8El a-gu-2je-ro de la 8pi-pa 7mi-ral 6ha-cial la 3ja-rrall
 <A2MR> ||Ha-cia la 3ja-rrall de+a-3cuer-doll
 <A2FP> ||Y 7hay u-n@al 7ta-za tam-4bien| 2que@| pa-7re-ce*|| la 4ves| la 6ta-zall

CATEGORY B : Spontaneous Speech - Autobiography

<B0> Spanish speaking females
 <B0FL> Lourdes Unzueta Zamalloa
 <B0FP> Pilar Miguel Gonzalez
 <B0FA> Amaia Mendikoetxea Pelayo

<B0FL> ||Me 7lla-mol 8lour-des un-8zue-ta za-ma-3llo-all
 || y na-2ci enl du-5ran-goll
 || 2ell di-a 7on-ce de fe-5bre-roll
 ||2del 8mil no-ve-7cien-tsl cin-8cuen-ta y 3seisl||
 || 8en un 6di-a del de 8gran ne-3va-dall
 ||8ten-go por 6tan-to a-7ho-ral 8trein-ta y 3dos a-nos||
 || es-tu-8die la ca-3rre-ra 8de@l 8me-di-7ci-nall
 ||8en la 8u-ni-ver-si-8dad de bil-7baoll
 ||2y@l 8he tra-ba-8ja-do 6siem-prel 5co-mo@l 3me-di-coll
 ||8ul-ti-ma-7men-tell
 ||2yl 8an-tes deve-8nir a-6quil a3leeds| a ha-8cer el 8mas-ter en sa-6lud 5pu-bli-call
	8he-8es-8ta-do tra-ba-6jan-do en el*	pro-8gra-ma de sa-8lud es-co-5lar	
	a-8pro-xi-8ma-da-6men-tel du-2ran-te@l du-8ran-te 3tres a-nos		
	los es-8tu-dios pri-5ma-rios	2de*	ba-chi-lle-6ra-to y de 5coul los 3hi-ce@l en mi 7pue-blo
2enl en du-7ran-goll			
	8an-tes de 8tras-la-7dar-me a@lla 8u-ni-ver-si-3dad		
	mis 8ho-bbies 7sonl 2la@l 8prin-ci-pal-3men-te la8li-te-ra-5tu-rall		
	8y el 7ci-nell		
	y tam-8bien me 8gus-ta 6mu-cho@		
	8ir al 6mon-tel a pa-3se-ar		
	mis 7pa-dresl se 7lla-manl 3ju-lenl y kar-3me-le		
	mi 8pa-dre mu-7rio@l el 8tres de e-3ne-roldel 8a-no pa-5sa-doll		
	2yl hu-8bie-se cum-7pli-do@l 8ha-ce 8u-nas se-7ma-nasl se-8sen-ta y 8o-cho 3a-nos		
	8yl mi7ma-drel cum-pli-8ra se-8sen-ta y 5cin-co el@l die-ci-8sie-te de 7ju-lío del@l		
8pro-xi-mo 3mes			
	8ce-le-8bra-ban los cum-6ple-a-nos ca-si@l3jun-tosl		
	mi 6pa-dre tra-ba-5jo@l en 8u-na se-rre-7ri-all		
	3y@l 8i-ba 8mu-cho tam-8bien al 7mon-te@*		
	a ta5larl 8y a-e-8char 7ar-bo-les		
	tra-8er-los des-6puesl a la 8se-rre-5ri-all		
	y tra-ba-8jar con 3e-llos		
	mi 8ma-dre+ha tra-ba-8ja-do 6siem-pre*	en 3ca-sall	

<B0FP> ||2Ho-lall me 8lla-mo pi-3lar||
 ||pi-8lar mi-8guel gon-3za-lez||
 ||na-2cil en vi-lla-3die-goll
 ||en la pro-8vin-cia de 6bur-gosl||
 ||en es-3pa-nall
 ||el 3di-al vein-ti-8nue-ve de 5ju-nioll
 ||de 6mill no-ve-8cien-tos se-8sen-ta y 3tres||
 ||por lo 8tan-to 3ten-gol 8vein-ti-6cua-tro 8a-nos||
 ||a 6pun-tol de cum-8plir vein-ti-3cincoll
 ||2soy es-tu-3dian-tell
 ||2aun-quel en 6es-te mo-5men-tol me en-7cuen-troll

||len-se-8nan-do es-pa-5noll
 ||len 8dos ins-ti-6tu-tos|| a-8qui en 3leeds||
 ||2fui*| al co-6le-gioll 8en el 6pue-bloll
 ||8has-ta los 3diez 8a-nos||
 ||des-2pues 8fu-il a 2un@| a 8u-na es-6cue-lal a 8un in-ter-6na-doll
 ||con 3mon-jas||
 ||2y@| a8||i es-6tu-vel 8cin-co 3a-nos||
 ||2don-de@| des5pues| 8fui+al ins-ti-3tu-toll
 ||8dos 7a-nos| 8en pa-7len-ciall
 ||2y@|8o-tros 7dos a-nos| en ma-3drid||
 ||8lue-go em-pe-6cel a+ha-8cer ma-gis-5te-rioll
 ||y 8co-mo me gus-7ta-bal 8mu-cho el in-5gles||
 ||me pa-8se a+ha-3cer| 8fi-lo-lo-6gi-a+in-8gle-sal 8cuan-do a-ca-3bell
 ||a-8ho-ra 5mis-mol 8he in-te-rrum-3pi-do el c*| 2mi@| ca-8rre-ra por 8un 7a-noll
 ||y ten-8dre que vol-6ver| el 8pro-xi-mo 6a-nol a+ha-8cer 3quin-toll
 ||2ten-go 8mu-chos in-te-6re-ses||
 ||me 6gus-tan| can-ti-8dad de 3co-sas||
 ||so-bre 6to-dol 8las re-la-cio-3na-das con@| 8so-cia-li-3zar-mel con 3gen-tell
 ||ha-2blar| char-2lar| 2e@| sa-3lir||
 ||dis-fru-3tar de*| de la 6vi-dal re-al-3men-tell
	2me@	me6gus-tal na-2dar	an-8dar en bi-ci-7cle-tal via-3jar	
	me+en-6can-ta via-3jar			
	2y@	co-no-8cer pa-7i-ses		
	8en ge-ne-4ral	8to-dos los de-6por-tes		
	me 3gusta p*	pre-6fie-ro ha-cer-8los que@		
	8prac-ti-3car-los			
	2que@	8sim-ple-men-te 6ver-los en 8te-le-vi-3sion		
	6no	8tengo mucho 7tiempol para 3ver la t*		
	6qui-zal por 8e-so no me 2gus-tel 3ver-los			
	2e@	mis 2pa-dres	se 7lla-man	fran7ciscall
	la lla-8ma-mos pa-7qui-tall			
	y mi 2pa-drel je-3sus			
	mi 6ma-dre+es 8a-ma de 6ca-sall			
	8y mi 2pa-dre+es 8trans-por-3tis-tall			
	te-2ne-mos*	6un pe-que-no ne-3go-ciol en el 3pue-bloll		

<BOFA> ||Me 2lla-mol a-8ma-ya men-8di-koe-8txea pe-3la-yoll
	na-8ci+en 8va-lla-do-3lid		
	el 8do-ce de se-6tiem-brel de 8mil nove8cientos se8senta y 3tres		
	8ten-go vein-ti-8cua-tro 3a-nos		
	8en la+ac-tua-li-5dad	6soy lec-8to-ra de+es-pa-3noll en 6la+u-ni-ver-si-8dad de 3leeds	
	y+a la 5vez	soy es-tu-6dian-tel en 6la+u-ni-ver-si-8dad de 3york	
	2e@	8es-tu-5diel 8filolo8gia in6glesal en 6la+u-ni-ver-si-8dad de 3deust	en bil-3baoll
	len 8cuan-to a 6ho-bbies	in-te-7re-ses	

lme 8gus-ta le-2erl 8es-pe-cial-6men-te po-e-7si-all
 llan-8dar en 7bi-cill
 lme 8gus-ta na-2darll
 lme 6gus-ta 8mu-chol la lin-3guis-ti-cal tam-3bienl
 llmis 2pa-dresl se 2lla@-man@l juan 3cruzl y 8ro-sa ma-3ri-all
 llse 2lle-van*! 2tien*! 8hay u-na di-fe-6ren-cia de 8o-cho 6a-nosl 8en-tre 3e-llosll
 llmi 8ma-dre 2tie-ne@l cua-7ren-ta y 6cin-co 5a-nosll
 ll2ylmi 8pa-dre 5tie-ne@l cin-7cuen-ta yl 3tresll
 ll2mi@l mi 7pa-dre es*! di-rec-8tor co-mer-5ciall 2de@l u-na 8fa-bri-ca
 8de+e-8lec-tro-do-5mes-ti-cosl que se 8lla-ma 5ot-senll
 ll8por lo 7tan-tol 6via-ja bas-5tan-tell
 ll2y@l mi 7ma-dre+es@l 8a-ma de 5ca-sall
 ll7aun-que@l de-2di-cal 8gran 6par-te de su 5tiem-pol a pin-3tarll

CATEGORY B : Spontaneous Speech - Biography

<B1> Spanish speaking males
 <B1MJ> Josep Figueras y Marimon
 <B1MC> Carlos Iribarren Guerrero
 <B1MR> Ricardo Ramos Montero

<B1MJ> ||Me 2lla-mol jo-6se fi-5gue-ras! y 8ma-ri-3mon!
 ||na-2cil un 8di-a 8tal co-mo 5hoy!
 ||8en me-di-5na!
 ||pro-8vin-cia de ge-5ro-nal!
 ||8el die-ci-2seis! de se-5tiem-brel 8del cin-cuen-ta y 3nue-vell
 ||8por 7tan-tol 8ten-go vein-8tio-cho 8a-nos de e-3dad!
 ||8mi@ pro-fe-7sion! 8es 7me-di-coll
 ||y 8ac-tual-5men-tel me+es-8toy es-8pe-cia-li-5zan-dol 8en sa-8lud 3pu-bli-call
 ||2e@! 8mis es-6tu-dios!
 ||8por su-6pues-tol 5fue-ron*!
 ||los 2a-nos de*! 8es-co-la-ri-8dad 5ba-si-call
 ||los 8a-nos de 8ins-ti-7tu-toll
 ||2de@! 8ba-chi-lle-3ra-tol 8y de 5cou!
 ||8seis 8a-nos de 8u-ni-6ver-si-5dad!
 ||8pos-te-8rior-3men-tel 8hi-ce los 8tres 8a-nos de+8es-pe-2cia-li-3da>dl en 8ge-ne-ral
 6prac-ticell
 ||3ol 8en me-di-8ci-na fa-mi-3liar! y co-8mu-ni-6ta-rial!
 ||8y ac-7tual-men-tel es-8toy en 5fa-sell
 ||8co-mo de-8ci-a+5an-tes!
 ||2de*! 2e@! 8es-pe-cia-li-za-3cion! en sa-8lud 3pu-bli-call
 ||2por*! 8un a-no 2de*! 8un a-no de 3tiem-poll
 ||mis 8ho-bbies e 8in-te-2re-ses! es-8tan fun-da-men-tal-5men-tel en 8el 8cam-po del
 te-7a-trol 8del 7ci-nel 8y de la 8mu-si-ca 3cla-si-call
 ||3e@! mi 8pa-dre se 8lla-ma joa-7quin!
 ||3tie-ne@! se-8sen-ta y 2sie-tel 8a-nos de+e7da>d!
 ||mi 3ma-drel se 8lla-ma ca-ta-6li-nal!
 ||3tie-ne@! 8cin-cuen-ta y 2nue-vel 8a-nos de+e-7da>d!
 ||mi 8pa-dre+ac-8tual-8men-te+es-ta 2re-ti-6ra-doll
 ||3an-tes! tra-ba-3ja-ba en el*! 8cam-po de la 2cons-truc-6cion!
 ||2y@! mi 5ma-drel 2e@! 8to-da-2vi-a+es-8ta 2tra-ba-6jan-doll
 ||y 8es mo-3dis-tall

<B1MC> ||3Bien!
 ||mi 6nom-bre es! 8car-los i-ri-3ba-rren gue-7rre-roll
 ||na-8ci en ma-7drid!
 ||8el die-ci-6ses de 7ju-niold e 6mil no-ve-8cien-tos se-8sen-ta y 7u-noll
 ||2ten-gol 8vein-ti-2sie-te 6a-nos!
 ||8soy 7me-di-coll
 ||2y! 3e@! en 8es-te mo-5men-tol 8pues es-6toy en! 8la+u-ni-ver-si-8dad de 7leeds!
 ||ha-3cien-do el@! 6mas-ter!
 ||el@*! 8cur-so 7mas-ter en! sa-8lud 6pu-bli-call
 ||2yo@! 3fui al@! co-8le-gio li-8ceo se-3rra-no lde ma-5drid!

||2e@| 8don-de 8hi-ce mi 8ba-chi-lle-5ra-toll
 ||2mil 8ba-chi-lle-3ra-tol 8u-ni-fi-8ca-do po-li-va-5len-tell
 ||2y| mi 6cur-soll
 ||8de+o-rien-ta-8cion 8u-ni-8ver-si-6ta-riall
 ||mis 3ho-bbies son| 8prin-ci-pal-8men-te los de-5por-tesll
 ||8prin-ci-8pal-men-te 3te-nnis| 2o@| co3rrer| 2o@| 6futbol||
 ||2me@| 8gus-ta la 7mu-si-call
 ||me 8gus-ta el 5ci-nell
 ||3bue-nol 2mll
 ||8mis 6pa-dres se 8lla-man| 8ca-si-8mi-ro y ma-8ria+i-sa-7bell
 ||2e@| mi 8pa-dre+era+ar-7qui-tec-toll
 ||2y@| 2bue-nol 6el fa-lle-8cio+a los se-8sen-ta+y 8dos 6a-nosll
 ||2y@| 2e@| 8mi+her* 7ma-drell
 ||si 8mal no re-7cuer-doll
 ||8de-be+an-8dar por los cin-8cuen-ta y+7o-choll
 ||2ol 8cin-8cuen-ta+y 8nueve 6anosll
 ||8no lo 2se con@| e-8xac-ti-3tudll
 ||2bienll

<B1MR> ||8Me 7lla-mol 2e@| ri-7car-dol 8ra-mos mon3teroll
 ||2e@| lu-8gar de na-ci-7mien-tol 8puen-te+al-3muell
 ||8en 1e-5on| es-7pa-nall
 ||2e@| 8fe-cha de 8na-ci-5mien-tol 2e@|| 8sie-te de se-7tiem-brell
 ||de 8mil no-ve-8cien-tos se-7sen-tall
 ||e-5dad| 8vein-6tio-cho 3a-nosll
 ||8pro-fe-5sion| 2e@| 8es-tu-3dian-tell
 ||2e@| 7ho-bbies| 8in-te-7re-ses| de-7por-tes| 5skill
 ||4mmml 8nom-bre y e-8dad 7pa-dres| 2e@| ma-3ri-no y 8pa-tro-7ci-nioll
 ||y 8profe5sion| 2e@| es8tan jubi3ladosll

CATEGORY C : Spontaneous Speech - Anecdote

<C0> Spanish Speaking females
 <C0FL> Lourdes Unzueta Zamalloa
 <C0FP> Pilar Miguel Gonzalez
 <C0FA> Amaia Mendikoetxea Pelayo

<C0FL> ||8Co-mo a-7nec-do-tal 2bue-noll
 ||8voy a co-men-2tar u-na+a-7nec-do-ta que@||
 ||8que+en su 2tiem-po fue 8pe-li-5gro-sall
 ||8pe-ro 2que@| que+a-8ho-ra la re-6cuer-do la ver-7dad| un 8po-co gra-3cio-sa-8men-tell
 ||2e@| mi a-7mi-ga+a-6ma-yall
 ||es-8ta-ba en a-8que| 7tiem-poll
 ||ha-2bi-al sa-2ca-do re-8cien-te-6men-te+ell car-8net de con-du-5cirl
 ||y 2bue-nol si a 7mil no me 8gus-ta 7mu-chol el con-du-5cirl 8cre-o que a 7e-lla t*| le
 8gus-ta to-da-8vi-a 6me-nosl 4noll
 ||en-8tonces 2e-ran| los pri-8me-ros 6di-as| que+ella te-8ni-a el car-5netll
 ||2y@*| 8i-ba-mos de du-7ran-gol 2a@||
 ||2va-mosl a 6un 8ba-rrio que hay a-4||i lque se 8lla-ma go-6yu-riall
 ||que 8tie-ne bas-6tan-tes7cur-vasll
 ||y 8bas-7tan-te@| al-3da-pal bas-6tan-te@| 3cues-tall
 ||6e-ra cues-ta+a-3rri-ball
 ||2i-ba-mosll
 ||8e-lla+i-ba con-du-7cien-doll
 ||su+her-8ma-na i-6sar| 8i-ba+a-de-7lan-tell
 ||y 6yo i-ba de-3trasll
 ||y+en 8un mo-2men-tol en 8u-na de las 7cur-vasll
 ||8cuan-do ha-8bi-a+u-na cu-6ne-tal ha-cia+8un 6la-doll
 ||2yo no se 5co-moll
 ||re-8sul-ta que nos que-6da-mos con el*||
 ||8co-che atra-ve-6sa-doll
 ||en la mi-2dad de la ca-rre-5te-rall
 ||8cer-ca de 6u-na cu-5ne-tall
 ||2y| 8ca-sua-li-8dad co-mo 6son las 7co-sasll
 ||en a-8que-lla cu-5ne-tal ha-8bi-a u-na 7ca-sall
 ||8en la que vi-7vi-al el que 6lue-go i-ba+a 7ser sul su ma-3ri-dol 4noll
 ||el 8ca-so es que 6yo no se 2co-mo*||
 ||8co-mo pa-5soll
 ||pe-ro 2yal 8en-de-re-8zo el 7co-chell
 ||y 2bue-noll
 ||8po-co a 6po-col 8fui-mos has-ta+a-5rri-ball
 ||le-8ga-mos a go-5yu-riall
 ||2y| 8to-das a 3sal-voll

<C0FP> ||2Voy a@| con-8tar 6al-gol que me pa-2soll
 ||2ha-ce@| a-2pe-nasl 8diez 3di-as|
 ||re-8sul-ta que me+en-con-6tra-bal 3mall
 ||el 3mar-tesll
 ||8me+en-con-8tra-ba con ca-7ta-rrol con 7gri-pell
 ||8pe-ro ha-8bi-a que-6da-dol pa-ra 6irl 8un 5di-al a@| 3no-tting-hamll

	8a co-no-8cer la ciu-3dad				
	con 8un a-7mi-go que@	es-tu-8dio a-7		lil en la 8u-ni-ver-si-3dad	
	8y pa-ra 8no de-8cep-cio-5nar-le				
	2pue@	si 2no le 5di-jel que+es-8ta-ba en-3fer-mall			
	8sim-ple-6men-tel de-ci-8di 3ir				
	2y n*	8e-sa ma-2na-nall			
	el 8mier-co-les por la ma-5na-nall				
	6no+o-i el 8des-per-ta-2dor				
	8cuan-do me 8des-per-5tel 8so-lo me que-7da-ban	8co-mo 6me-dia 8ho-rall			
	2nol 8cua-ren-ta+y 2cin-co mi-3nu-tos				
	la-2si quel co-7rrien-dol 8me du-5chell				
	la-2pe-nas*				
	8de-sa-yu-6ne co-5rrien-dol				
	8me+a-tra-gan-3tell				
	2y@	co-8gi el pri-8mer au-to-2bus que 5vi-nol			
	8pa-ra 2irl 8has-ta+el 8cen-tro de la ciu-3dad				
	la-2		i*		
	re-8sul-ta que+el 8au-to-6bus	8no lle-3gol 8has-ta+el 8cen-tro de la ciu-5dad			
	si-no 6so-la-8men-te 8has-ta la po-li-3tec-ni-call				
	2y	8no te-ni-a 6tiem-pol 8pa-ra es-pe-2rar	8o-tro au-to-3bus		
	me que-8da-ban 6cin-co mi-3nu-tos				
	la-8si que de-ci-8di co-3rrer				
	8y prac-ti-8car un 2po-col 8pa-ra el ma-ra-6ton	de 8es-ta se-6ma-nall			
	co-2rril 8sin pa-2rar				
	8has-ta la 8es-ta-6cion	de+au-to-3bu-ses			
	8don-de 2vil a mi a-3mi-gol				
	8me+en-con-6tre	bas-8tan-te 3mall			
	cre-6i que 8so-la-6men-te+e-ra por co-3rrer				
	8y que 8cuan-do me sen-ta-8ri-a en el 8au-to-5bus				
	8es-ta-6ri-a me-3jor				
	2pe-ro@	8no fue a-3sill			
	me sen-6te+en el 8au-to-5bus				
	8y+a los 8diez mi-7nu-tos	em-pe-6ce+a sen-8tir-me pe-3or			
	8mu-cho ca-5lor				
	8y 2fri-ol de re-7pen-tell				
	2ten@	8no te-8ni-a 8ga-nas de+ha-5blar			
	7si-no*	8sim-ple-6men-te de vo-mi-3tar			
	co-8gi+u-na 3bol-sall				
	2con@	de 8u-nas man-8za-nas que te-6ni-a en el@	8en mi 7bol-soll		
	2y@	8vo-mi-6te u-nas 8cuan-tas 3ve-ces			
	8pa-ra ma-2yor sor-6pre-sal 6de mi a-7mi-gol				
	re-3sul-tal que la 6bol-sal te-8ni-a+a-gu-3je-ros	(RISAS)			
	8y le 2pu-se 8to-dos los pan-ta-6lo-nes per-3di-dos				
	la ver-3dad es que*	2yo lo pa-8se muy 3mall			
	la-8ho-ra me pa-8re-ce gra-6cio-soll				
	2pe-ro*	en 8e-se mo-5men-tol 8fue ho-3rri-ble			
	2no pu-8di-mos lle-8gar a 6no-ting-ham				
	8el au-to-8bus pa-5rol en 6she-ffield				
	8y nos ba-8ja-mos a-2		lil		
	por-que 2no+a-guan-8ta-ba 3mas				
	2no e@	en-6tra-mos en@	a-8hi 3mis-moll		
	8en un 2si-tiol 8don-de ha-8bi-a+u-na+es-6pe-cie de+en-fer-5me-rall				
	8y mi a-8mi-go lla-8mo+u-na+am-bu-6lan-cial				
	8por-que me+en-con-6tra-ba muy 3mall				

lly 8no pa-8ra-ba de vo-mi-3tarll
 llnno ha-8ci-a 8mas que vo-mi-8tar 6bi-lisll
 lla-2si que*1 8en el hos-pi-5talll
 ll8me tu-3vie-ron*1 en 8dos 8ho-ras de+8ob-ser-va-3cionll
 llme pu-8sie-ron u-na in-yec-8cion en el 7mus-lol 2que*1l
 ll8ca-si to-da-8vi-a me 3due-lell
 ll8que m*1 6fuer-tell
 ll2yl des-5puesl 8a los 8dos 7di-asll
 ll8ya 8pu-de+em-pe-6zar al 6ya pu-de+an-8dar 8sin co-3jearll
 llel e-8fec-to 2de@l 2bue*1 de+es-8tar 8tan 7mall 8del vo-mi-5tarll
 ll8se me pa-6sol 8mas o 8me-nos a las 8tres 3ho-rasll
 ll2pe-ro@l me que-8de+en 6ca-malal 8di-a si-6guien-tell
 ll2por-que@l 8to-da-8vi-a me+en-con-8tra-ba muy 6malll
 ll8yo cre-o que 2fue*1 3to-doll
 ll8se me jun-2to@l co-3rrerl 8con el de-sa-8yu-no+a 7cues-tasll
 ll2y@l 8a-de-2mas que*1 es-6ta-ba muy 3malll
 lles-2ta-ba@l 2e@.l 8con ca-3ta-rroll
 ll8aun-que+el 7me-di-coll
 ll3di-jol que 8sim-ple-men-te+2eral que me ha-6bi-a he-cho 8da-no el a-5rrozl 8que
 me+ha-6bi-a co-8mi-do el 8di-a+an-te-3riorll

<COFA> ll8es-to+o-cu-6rrio+el 8a-no pa-3sa-doll
 ll2en@*1 el 2seis de 6ma-yo+e-8xac-ta-3men-tell
 ll2fuil a 8wa-ter-loo 3sta-tionll
 ll2pa-ra@l 8a-sis-8tir a un 8re-ci-8tal de po-e-3si-all
 llal 6di-a si-5guien-tel me 8i-ba+a-8ir a bru-3se-lasll
 ll8a vi-si-8tar a mi 3ti-all
 llen-2ton-ces*1l
 llha-6bi-a me-8ti-do+en la 7bol-sal 2mil pa-sa-7por-tell
 llha-6bi-a cam-7bia~do di-nel 3li-bras al di-8ne-ro 7bel-gall
 llha-8bi-a com-pra~do mi bi-7lle-tel pa-ra 7ir al bru-7se-lasll
 lles-6ta-ba 3todo e-sol 8en la 7bol-sall
 llte-6ni-a dos 8pa-res de 7ga-fasll
 ll2un*1 la 7ma-qui-na de@l la la 8ca-ma-ra 8fo-to-7gra-fi-ca@ll
 llre-6sul-ta que@ll
 ll2fui-mos al re-ci-8tal de po-e-3si-all
 ll8i-ba con 6u-no de@l mis 8es-tu-3dian-tesll
 lly des-5puesl de-ci-8di-mos 8ir a to-8mar un 3tell
 lly 8mien-tras es-6ta-ba-mos a-3llill
 ll8se nos a-cer-6co+el ca-ma-3re-roll
 ll2y@l me 8pre-gun-4tol e@ll
 llsi ha-6bi-a en-8tra-do en el 3barl con 8u-na 3bol-sall
 llen-2ton-cesl mi-6re pa-ra+a-8ba-jo pa-ra de-7cir-le@ll
 ll3sil es-8ta+a-7quill
 lly me 8di 8cuen-ta que la 8bol-sa no es-6ta-ball
 llen-2ton-cesl el ca-ma-6re-ro sa-8liol a 8to-do co-3rrerl del 5barll
 llper-si-8guien-do+a+7al-guienll
 ll8yo no sa-8bi-a 6que ha-8bi-a pa-3sa-doll
 ll8no sa-8bi-a si es-8ta-ba mi 7bol-sall
 ll2que*1 m@l es-6ta-ba com-8ple-ta-8men-te per-3di-dall
 llto-3tal 2que@l co-6gie-ron a un@l 7chi-coll
 ll2de@l de co-8lor 3ne-groll

||8vi-no la 8po-li-7ci-all
 ||y lo+8in-te-rro-3ga-ron||
 ||8a to-do 6es-toyo es-6ta-ba*||lo-2ran-do a-8mar-ga-3men-tell
 ||8ha-bi-a per-8di-do mi 3ti-cket||
 ||ha-2bi-a@| per-8di-do mi di-7ne-roll
 ||3to-doll
 ||mi a-2gen-dal con 8to-das las 8di-rec-7cio-nes||
 ||2e@| el 8po-bre+es-tu-5dian-tel con 8el que ha-8bi-a 5i-dol 8no sa-bi-a ni 6co-mol
 con-so-6lar-mell
 ||8vi-no la po-li-7ci-all
 ||tu-8vi-mos que 8ir a la es-ta-5cion||
 ||2al@| per-3donl 8a la co-8mi-sa-7ri-all
 ||8tu-ve 2que@| ha-8cer u-na 8de-cla-ra-7cion||
 ||es-8ta-ba 2e@*| en 6un es-8ta-do de 7ner-vios||
 ||2i@| 8in-cre-6i-ble-8men-te 3ma-loll
 ||8ven-ga+a llo-6rar||
 ||8ven-ga+a llo-6rar||
 ||2y@| pen-8san-do 5que@| que 8nun-ca lo 8re-cu-pe-ra-7ri-all
 ||8co-mo+a-8si 3fuell
 ||2buø-nol las 2co-sas@| 8se re-sol-8vie-ron m8as o 6me-nos||
 ||8no te-8ni-a ni di-6ne-rol pa-ra vol-8ver a 7ca-sall
 ||2m*| de-ci-8di que 6no i-ba+a 8ir a bru-7se-las||
 ||8pe-ro+al fi-2nall ||a-8me a mi 7ti-all
 ||2yo*| se-8gui-a llo-3ran-dol y llo-3ran-doll
 ||2y@| al fi-2nall 3fuill
 ||2y@| el a-s8un-to se 8re-sol-4violl
 ||2pe-ro@| 8fue+u-na+ex-pe-3rien-cia ||bas-8tan-te 3ma-lal la ver-2dad||
 ||per-2de@r| 2to-do@||
 ||8va-mos 6to-do lo 8que te 8per-te-3ne-cell
 ||a-3sil 8de re-3pen-tell
	2y@	8mas que 6na-dal a i-3de-a de*	
	de pen-8sar que 6al-guienl ha es-8ta-do mi-8ran-do tus 3co-sas		
	8tus fo-to-gra-7fi-as		
	8tus di-rec-7cio-nes		
	8tus te-3le-fo-nos		
	8me sen-8ti-a to-6tal-men-te@*	8a-is-6la-da del 3mun-doll	
	8no po-8di-a		a-8mar a 6na-diell
	8no po-8di-a es-cri-3bir a 3na-diell		
	2y p*	8es-pe-cial-8men-te por es-6tarl en 8un pa-8is ex-tran-3je-roll	

CATEGORY C : Spontaneous Speech - Anecdote

- <C1> Spanish speaking males.
 <C1MJ> Josep Figueras y Marimon
 <C1MC> Carlos Iribarren Guerrero
 <C1MR> Ricardo Ramos Montero

<C1MJ> ||8U-na de las a-3nec-do-tas 2que@| 8mas re-3cuer-doll
 ||y su-7pon-gol 8que+es de las 8mas di-ver-8ti-das que 8me+han pa-7sa-doll
 ||8me+o-cu-5rrio@| 8ha-ce a-8pro-xi-8ma-da-5mente@| 8cin-co 6a-nos||
 ||8cuan-do 2yo tra-ba-8ja-ba de 2ca-mi-5lle-rol 8en un 2hos-pi-5tal||
 ||2e@| 8un 7di-all
 ||2yo| en a-8que-lla 3e-po-cal 8tra-ba-8ja-ba de no-7ches||
 ||un 8di-a es-8ta-ba en 5ca-sall
 ||es-8ta-ba dur-5mien-doll
 ||2por-que@| dor-8mi-a por 8las ma-7na-nas| 8pa-ra tra-ba-2jar| 8por las 7no-ches||
 ||re-ci-8bi la lla-8ma-da de te-5le-fo-noll
 ||2de 1a@| 8cen-tra-3li-tal del 8hos-pi-5tal||
 ||de la 8chi-ca que+es-8ta-ba en la 2cen-tra-5li-tall
 ||8que+a-de-8mas es a-8mi-ga 7mi-all
	8y me 7di-jo@				
	8jo-5sep				
	e@	es-ta 8tar-de no 6ven-gas	es-ta 6no-che no 8ven-gas	a 2tra-ba-5jar	
	2por-que@	a-8qui+hay u-2nos	se-2no-res	que te+es-8tan bus-7can-doll	
	8y que te 8que-ren ma-2tar				
	3bue-nol 2di-jel 3bue-noll				
	8no me 8to-mes el 7pe-loll				
	que@*	que+es-toy 8muy can-7sa-dol y 8que+es-ta 8no-che voy a 8tra-ba-5jar	y 8no me		
8to-mes el 6pe-lol que 8no es pa-ra 6es-toll					
	al prin-8ci-pio me re-2il por su-5pues-toll				
	pe-ro 8e-lla lo re-pi-3tiol y lo re-pi-7tioll				
	y 8al fi-5nal la col-2guel 8muy en-fa-3da-dol				
	vol-2vill				
	vol-3vi@	8por la 6no-chel vol-8vi al hos-pi-7tal			
	y 8me+en-con-5tre@	8pues a 8to-do el 3mun-doll			
	que me de-3ci-a+e-8xac-ta-6men-tel la 8mis-ma+his-3to-riall				
	8han ve-8ni-do dos se-5no-res				
	con 8 u-nos cu-5chi-llos				
	2e@	di-3cien-doll			
	que ha-8bi-as vio-3la-doll				
	a 8u-na 2de@	8de sus 5hi-jas			
	a 8u-na 2de@	8de las 2hi-jas	de 8u-no de 6los se-5no-res		
	8y que te 8i-ban 8a ma-5tar				
	2que@	que 8es-to no po-8di-a 5ser			
	y que 8e-llos 8i-ban a ha-8cer la 3ley				
	me que-2del 8im-pre-sio-na-7di-si-moll(Risa ahogada)				
	al prin-2ci-piol 8no los cre-7i-all				
	cre-8i-a que se ha-8bi-an con-fa-bu-3la-dol 8con-tra 5mill				
	pe-ro 8cuan-do el di-rec-8tor del hos-pi-3tal	8me lla-5moll			
	8que se ha-8bi-a que-8da-do 8ex-pro-6fe-sol pa-ra 6es-pe-7rar-mell				

lly 8me con-2toll
 lque ha-6bi-a ve-3ni-dol la 8po-li-6ci-a+a bus-5car-mell
 lla 8co-sa em-pe-2zol pues a te-8ner 2o-tro@l o-tro ca-3rizl 8mas 3se-rioll
 l2bienl lo 6cier-to es 2que@ll
 l2bue-nol lla-8me a la po-li-5ci-all
 lme vi-8nie-ron a bus-5carll
 l2mel 8fui+a la 8co-mi-sa-7ri-all
 lla-2lli@l yo 8em-pe-2ce@ll
 l2bue-nol 8un 2po-co*! al prin-8ci-pio a re-6ir-mell
 l8por-que 3cla-roll
 l8e-vi-8den-te-5men-tel 2e@*! 2no vio-8le a 6na-die ll
 l8no ha-bi-a vio-8la-do a 6na-die ll

llem-pe-8ce a re-7ir-mel a 2tom*ll
 llun 8po-co+es 2ca-si+al to-8mar-les el 3pe-loll
 lldi-8cien-do 3bue-nol 3quell
 l8que es que 8soy el a-cu-7sa-dol 2quel que me 8vais a 8in-te-rro-5garll
 l8pe-ro 3sill
 llo 8cier-to es que+em-pe-3za-ronl a in-te-rro-6gar-mell
 llem-pe-8za-ron a in-te-rro-7gar-mell
 lla pre-gun-3tar-me puesl 8don-de+es-3ta-ba 8yo@l tal 3di-a co-mo 2hoysl 8dos se-8ma-nas
 a-5trasl 8por la 5no-chel a 8tal 5ho-rall
 l8yo no 8me+a-cor-7da-ball
 llen a-8que-llos mo-5men-tosl no me+a-cor-7da-ball
 l2y enc*! y em-pe-8ce+a pre-o-cu-6par-mell
 llem-pe-8za-ron a de-3cir-me que@l 2bue-noll
 l2que@l pen-8sa-ra+en lla-8mar un 8a-bo-6ga-doll
 l2que@l te-8ni-a la+a-cu-sa-6cionl for-6mall de 8vio-la-3cionll
 lla ver-2dadl 8es que+en a-8que-llos mo-3men-tosl es-8ta-ba pen-2san-dol en a-2que-lasl
 pe-8li-culas 8ti-pi-cas de 2hitch-7hockl
 lque 8co-gen al 8a-cu-7sa-doll
 lque no 8tie-ne 3na-da que 5verll
 lly em-8pie-zan a so-me-7ter-lol a 8es-tas tor-7tu-rasll
 l8pe-ro 2bienll
 lle@2l lo pe-8or de 8to-do 3fue l 2cuan-dol me co-lo-8ca-ron en u-na 8sa-la es-pe-7cialll
 l8en las que 3hayl 8un 2vi-drioll 8un cris-3talll
 lque 8so-la-8men-te se 8ve 6por un 3la-dol y 6no por el 7o-troll
 lly o-8i la 3vozl de 8u-na 8ni-na 3jo-venl di-7cien-do@ll
 l2pue@sl 3sill
 l8que se 3gi-rell
 l8que se 8pon-ga+el a-3bri-goll
 l8que se 8de la 3vuel-tall
 lly 8yo es-7ta-ba@l en el 8o-tro 7ladol 2puesl 8o-be-de-8cien-do sus ins-truc-6cio-nesll
 lly o-7i-al los 8co-men-6ta-riosl de 8e-lla di-3cien-doll
 l8pues 2sil me pa-8re-ce que 2si lo 6esll
 l2quel 8que 8que 8que 6sil 8que que pa-8re-ce que 8es 3elll
 llen a-8quel mo-3men-tol 3si que+em-pe-8ce+a tem-5blarll
 l8y me 3vil 8ya re-al-8men-te+en la 5car-celll
 l8y en los juz-3ga-dosl et-6ce-te-rall
 llo 8cier-to+es que+al fi-5nall 8tu-ve 8mu-cha 7suer-tell
 l2y@l 8y 3bue-noll
 lpa-8re-ce 8ser que 8no me 8i-den-ti-fi-5coll

||2e@| 8los po-li-3ci-as| me 8ad-vir-7tie-ron||
 ||me di-3je-ron que@| 2bue-no que@||
 ||que 8no me ha-8bi-an iden-ti-fi-3ca-doll
 ||8pe-ro que me 8fue-ra 6con cui-7da-dol en 6el fu-7tu-roll
 ||por-que+8es-to e-ra 8muy 6sos-pe-7cho-soll
 ||2y||
 ||3bue-nol no 8pu-de ob-te-8ner 8mas in-for-ma-3cion||
 ||sa-8li de co-8mi-sa-5ri-all
	8y me+en-con-5trel a u-na 8chi-ca 5jo-ven				
	de 2u-nosl 8quin-ce+anos de+e-5da>d				
	con 2sus@	3pa-dres			
	que se 6dis-cul-5pa-ron				
	8que me pi-8die-ron per-5don				
	8y que pa-7re-ce ser	que la his-7to-ria fue	que ha-8bi-a 6un vio-la-3dor	en 6sa-ba-dell	
	8don-de yo tra-ba-7ja-ba+en a-8que-lla 7e-po-call				
	8que+e-ra 6muy pa-re-8ci-do a 5mil				
	con 8pe-lo 7lar-goll				
	6ru-biol 8pe-lo 7lar-goll				
	que lle-8va-ba un a-8bri-go 6muy pa-re-6ci-do al 7mi-oll				
	y 2que@	se pa-8sa-ba los 5di-as pues	in-8ten-tan-do vio-8lar a las 6chi-cas		
	pa-8re-ce 3ser	que la 3ma-drel de la 5chi-call			
	3viol a 8es-te 8vio-la-5dor				
	y al 8ca-bo de 8tres 5di-as				
	2fue al 8hos-pi-5tal	por 8o-tras ra-7zo-nes			
	me 8vio a 3mil en el 6hos-pi-5tal				
	8y 3di-joll				
	3ta-tell				
	8es-te 3es el@	el 8vio-la-8dor de mi 6hi-jall			
	2e@	8lue-go 8ra-pi-da-3men-tel se 8fue a lla-8mar a 8su ma-5ridoll			
	8y su ma-5ri-dol con de-8se-os 6de ven-7gan-zall				
	8pues se 8vi-no al hos-pi-3tal				
	8y yo me pre-8gun-to 6que ha-bri-a pa-7sa-doll				
	2sil en 8vez de tra-ba-8jar de 6no-ches				
	la-8que-lla se-6ma-nal me hu-8bie-ra to-6ca-dol tra-ba-3jar				
	2de@*	de 6tar-des			
	2por-que@	su 8pa-dre+e-ra de a-3que-llos de@	pe-5gar	y 8lue-go 8pre-gun-3tar	
	8en 3fin				
	8des-de a-8quel 7di-all				
	las 8chi-cas del 8hos-pi-8tal me pre-gun-6ta-ban	en 6que+es-8qui-na vio-3la-ball			
	2pa-ra@	pa-ra+ha-8cer 3co-lall			

<C1MC> ||2Y|6yo cre-o que 2lol que 3voy a con-8tar| es 8u-na+a-7nec-do-tall
 ||2que@| 5bue-nol 8cre-o 3que@||
 ||la-8qui 8po-ne+a-8nec-do-ta gra-7cio-sall
 ||8es u-na+a-7nec-do-tal 8pe-ro que 8no 3tie-nel de-ma-8sia-do de gra-6cio-soll
 ||2e@| 8es-to pa-5so e*| 2en| 8na-vi-2da-des pa-6sa-das||
 ||3cuan-dol vol-3vi 8pa-ral 8pa-ra ma-3drid||
 ||2y@| 8en el a-e-ro-6puer-toll
 ||8en el con-8trol de 8pa-sa-5por-tes||
 ||2e@ncon*| 8e@| al pa-8sar el con-5trol||
 ||re-8sul-ta que mi 6nom-brel es-8ta-ba en el or-de-na-8dor de la po-li-5ci-all

||2y| 8yo+es-5ta-ball
 ||8co-mo re-gis-3tra-dol con 8or-den de 8bus-ca+y cap-6tural|
 ||y 3yo |5cla-rol me |le-2vel u-na sor-8pre-sa tre-6men-dal|
 ||por-que 2yol 8des-de 3lue-go noll (RISA AHOGADA)
 ||8no te-8ni-a nin-3gun*| nin-3gun e@*| a-6sun-to ||
 ||2con la*| 2con la |8con la jus-3ti-cial|
 ||2y*| 2y@ en-5ton-ces| 2cuan-dol pre-gun-8te la 6fe-cha del*| de 8es-te re-5gis-troll
 ||2e@*| 2ell el ins-pec-8tor me 6di-jo que@*| 8que+e-ra 3ju-nioll
 ||3ju-niol 8cre-o re-cor-7dar| 3ju-nio lo-8chen-ta+y 3cua-trol
 ||8que+es 7cuan-doll
 ||2e@| a 8mi me ro-7ba-ron||
 ||2e@| 8u-na 6mo-tol que 8yo te-3ni-all
 ||2u-nal 8u-na u-na 3ves-pal dos-3cien-tos||
 ||8y en-5ton-ces| el in-di-6vi-duo 8quel que me 2la ro-5boll
 ||8u-ti-li-5zol mi 8do-cu-men-ta-5cion| que+es-7ta-ba en el*| 8en la 3mo-toll
	8en 2la@	en 2ell en 8el en 2ell 2e@*	8si-tio pa-ra guar-8dar las 8he-rra-7mien-tas	
	y en-5ton-ces	2ell 8u-ti-li-3zol mi i-8den-ti-5dad		
	8u-ti-li-8zo mi+i-2den-ti-5dad pa-ra*	8pa-ra 8con-du-7cir		
	2y	8cuan-do la po-li-6ci-a le de-5tu-voll		
	8el 3diol mi+i-8den-ti-5dad			
	y en-5ton-ces el*	el a-3gen-tel que+es-8ta-ba de ser-6vi-cio en@	8e-se 5di-all	
	8pues 2e@	des-de 2lue-go+e-8qui-vo-8ca-da-5men-tell		
	3pu-so ell 8el 2el@	el 2in-tol 8mi 6nom-brel en el 8or-de-na-3dor	de la 8po-li-3ci-all	
	8pe-ro 3bue-noll			
	8gra-cias a 5dios	6to-do se ha*		
	se ha 8so-lu-cio-7na-doll			
	8con la me-dia-6cion de un@	de 8un a-bo-3ga-doll		
	y es-8ta 6to-dol 8so-lu-cio-3na-doll			
	8muy 2bien			

<C1MR> ||2Bue-noll
 ||8voy a des-cri-6bir| u-na+a-7nec-do-tall
	2e@	8que me+8o-cu-rrí-2ol la pri-8me-ra 2vez	que	lc-8gue+a +in-gla-5te-rral
	es-8ta-ba+en un 8bed and 7break-fast			
	8e-ra+un 3jue-ves			
	ha-8bi-a pe-3di-do 2el@	7break-fast	8el de-sa-7yu-noll	
	2y@	8me pre-gun-8to la se-3no-ral si que-6ri-al 2e@	8hue-vos 3fri-tos	
	ha-8bi-a+en-ten-2di-dol 8que si me+8i-ba+a que-8dar el 7vier-nes			
	8da-da la 8si-mi-li-3tud	2en-trel 8fried 3eggs	8and 5fri-day	
	and 8di-je que 5noll			
	2y	me que-8de 8sin de-sa-3yu-noll		

CATEGORY D: Poetry Reading

- <D0> Spanish speaking females
 <DOFL> Lourdes Unzueta Zamalloa
 <DOFP> Pilar Miguel Gonzalez
 <DOFA> Amaia Mendikoetxea Pelayo

Noche de verano
 Antonio Machado

Es una hermosa noche de verano.
 Tienen las altas casas
 abiertos los balcones
 del viejo pueblo a la anchurosa plaza.
 En el amplio rectangulo desierto,
 bancos de piedra, evonimos y acacias
 simetricos dibujan
 sus negras sombras en la arena blanca.
 en el cenit, la luna, y en la torre
 la esfera del reloj iluminada.
 Yo en este viejo pueblo paseando
 solo, como *un fantasma*.

- <DOFL> ||8Es u-na her-8mo-sa 6no-che de ve-3ra-noll
 ||2Tie-nen las 8al-tas 7ca-sasl a-2bier-tos los bal-7co-nesl del 8vie-jo pue-blol 8a la
 an-chu-8ro-sa 3pla-zall
 ||En el 6am-plio rec-8tan-gu-lo de-5sier-tol 2ban-cos de 7pie-dral e-5vo-ni-mos y a-7ca-ciasl
 si-6me-tri-cos di-5bu-janl sus 8ne-gras 5som-brasl 8en la a-8re-na 3blan-call
 ||8en el 7cenitl la 3lunall
 ||y 8en la 7torrel la es-6fe-ra del re-8loj i-lu-mi-3na-dall
 ||2Yol en 8es-te 8vie-jo 7pue-blol pa-2sean-do 5so-loll
 ||co-mo 6un fan-3tas-mall

- <DOFP> ||8Es u-na her-2mo*| her-8mo-sa 6no-che de ve-3ra-noll
 ||6Tie-nen las 2al-tas 7ca-sasl a-6bier-tos los bal-5co-nesl del 6vie-jo 5pue-blol 8a
 la+an-6chu-ra 3pla-za*|8a la+an-chu-6ro-sa pla-zall
 ||En el 2am-plio rec-6tan-gu-loll
 ||de-7sier-toll
 ||6ban-cos de 3pie-dral e-6vo-mi-tos y a-7ca-ciasl
 ||si-3me-tri-cosl di-6bu-janl sus 8ne-gras 7som-brasl8en la+a-8re-na 3blan-call
 ||8en el 7ce-nitl la 2lu-nall

lly 8en la 5to-rrel la es-6fe-ra del re-5loj i-lu-mi-3na-dall
 ll2Yolen 8es-te 6vie-jo 5pue-blol pa-6sean-do so-loll
 lico-mo 2un fan-3tas-mall

<DOFA> ll2Es u-na+her-6mo-sa 8no-che de ve-3ra-noll
 ll8Tie-nen las 6al-tas 5ca-sasl a-6bier-tos los bal-5co-nesl del 6vie-jo 2pue-blol 8a
 la+an-chu-8ro-sa 3pla-zall
 ll8En el 6am-plio rec-8tan-gu-lo de-5sier-tol 8ban-cos de 3pie-dral e-7vo-ni-mos y a-8ca-cias
 si-5me-tri-cosl di-6bu-jansus 8ne-gras 7som-bras en la+a-8re-na 3blan-call
 ll8en el 7ce-nitl la 7lu-nall
 lly 8en la 7to-rre la es-6fe-ra del re-5loj i-lu-mi-3na-dall
 ll2Yo en 8es-te 8vie-jo 7pue-blo pa-8sean-do 3so-loll
 ll8co-mo 6un fan-3tas-mall

<D1> Spanish speaking males
 <D1MJ> Josep Figueras y Marimon
 <D1MC> Carlos Iribarren Guerrero
 <D1MR> Ricardo Ramos Montero

<D1MJ> ll8Es u-na her-2mo-sa 6no-che de ve-3ra-noll
 ll8Tie-nen las 6al-tas 7ca-sasl a-6bier-tos los bal-3co-nesl
 ll8del 6vie-jo 5pue-blol 8a la an-chu-8ro-sa 3pla-zall
 ll8En el 6am-plio rec-7tan-gu-lol de-5sier-tol 6ban-cos de 7pie-dral e-2vo-ni-mos y a-5ca-ciasl
 si-6me-tri-cos di-7bu-janl sus 8ne-gras 5som-brasl en la a-8re-na 3blan-call
 ll8en el 6ce-nitl la 6lu-nall
 lly en la 7to-rre la es-2fe-ra del re-5loj i-lu-mi-3na-dall
 ll2Yolen 6es-te 8vie-jo 7pue-blo pa-2sean-dol 3so-loll
 lico-mo 6un fan-3tas-mall

<D1MC> ll2Es u-na+her-6mo-sa 8no-che de ve-2ra-noll
 ll8Tie-nen las 8al-tas 7ca-sasl a-8bier-tos los bal-2co-nesl del 8vie-jo 5pue-blol 8a
 la+an-chu-6ro-sa 3pla-zall
 ll8En el 6am-plio rec-3tan-gu-lo de-7sier-tol 8ban-cos de 5pie-dral e-2vo-ni-mos y a-8ca-cias
 si-7me-tri-cosl di-6bu-jan sus 8ne-gras 2som-brasl en la+a-8re-na 3blan-call
 ll8en el 5ce-nitl la 3lu-nall
 ll8y en la 7to-rre la es-8fe-ra del re-5lojli-lu-mi-3na-dall
 ll2Yol en 6es-te 8vie-jo 7pue-blol pa-6sean-do5so-lol co-mo 6un fan-3tas-mall

<D1MR> ll8Es u-na+her-6mo-sa 8no-che de ve-3ra-noll
 ll8Tie-nen las 6al-tas 7ca-sasl a-2bier-tos los bal-3co-nesl
 ll8del 8vie-jo 5pue-blol 8y la an-6chu-ra 3pla-zall

lly 8la+an-chu-6ro-sa 3pla-zall

l8En el 2am-plio rec-6tan-gu-lo de-5sier-tol 8ban-cos de 2pie-drall

lle-3vo-mi-tos y@l a-7ca-ciasle@l si-6me-tri-cos di-3bu-janll

lsi-8me-tri-cos di-5bu-janl sus 8ne-gras 7som-brasl en la+a-8re-na 3blan-call

llen el 7ce-nitlla 5lu-nal y en la 7to-rre la es-6fe-ra del re-4lojl 8i-lu-mi-3na-dall

l2Yo en 8es-te 8vie-jo 5pue-blo pa-2sean-do 5so-lol co-mo 6un fan-6tas-mall

CATEGORY E : Prose Reading

EL DURO INICIO

Mario Vargas Llosa --Jorge Mario Pedro Vargas Llosa, hijo unico de Ernesto y Dora-- nacio en Arequipa el 28 de marzo de 1936. Arequipa es, en el aspero sur del Peru, un nudo de conflictos: el la <<segunda ciudad>> del pais, pero tiene que disputar constantemente este titulo con Trujillo, en el calido norte; el departamento al que pertenece forma parte del litoral del Pacifico, pero la capital misma esta enclavada sobre un macizo de 2.300 metros de altura, como una ciudad de la sierra. El orgullo de los arequipenos se reparte equitativamente: entre quienes se sienten <<se la costa>> y los que prefieren ser <<de la sierra>> --y ese dilema es viejo como la ciudad, fundada por los espanoles en 1540. Pero la maxima gloria de los arequipenos es haber sido (y, de alguna manera, seguir siendo) la capital de la politica criolla, el hogar secular de las revoluciones --<<revolucion>> en el sentido domestico que adopto en la epoca republicana, o sea desde la heroica revuelta popular contra una tirania hasta el clasico cuartelazo militar. Arequipa es, ademas, ultracatolica y ultramontana (aun en ventajosa disputa con Lima); es un territorio de inquietud telurica, asentado en el centro de un anillo de volcanes (el Misti es su volcan tutelar, su mejor paisaje postal) y sacudido por destructores terremotos; es cuna de poetas romanticos y aparatosos, que pueden llegar a ser heroes (como Melgar, cantor y procer de la Emancipacion) o iconoclastas (como Alberto Hidalgo, *enfant terrible* de los

- <E0> Spanish speaking females
 <EOFL> Lourdes Unzueta Zamalloa
 <EOFP> Pilar Miguel Gonzalez
 <EOFA> Amaia Mendokoetxea Pelayo

- <EOFL> ||Ma-rio8var-gas 7llo-sal jor-ge 6ma-rio 8pe-dro 8var-gas 7llo-sal hi-jo 6u-ni-co
 de+er-2nes-to y 7do-ral na-6cio+en a-re-5qui-pal el vein-6tio-cho de 7mar-zol de 8mil
 no-ve-6cien-tos trein-ta+y 3seis||
 ||a-re-8qui-pa 5esl en el 8as-pe-ro 8sur del pe-5rul 8un 6nu-do de con-3flic-tosl||
 ||8es la se-6gun-da ciu-2dad del pa-5isl pe-ro 8tie-ne que 2dis-pu-5tarl cons-2tan-te-men-te
 6es-te 7ti-tu-lo con Tru-5ji-llol en el 8ca-li-do 3nor-tell||
 ||8el de-par-ta-6men-to al que 8per-te-5ne-cel 2for-ma 8par-te del li-to-2ral del pa-2ci-fi-coll||
 ||8pe-ro la ca-pi-6tal 7mis-mal es-8ta en-cla-7va-da so-bre 6un ma-7ci-zol de dos 6mil
 tre-5cien-tos 8me-tros de+al-2tu-rall||
 ||co-6mo+u-na ciu-5dad de la 3sie-rrall||
 ||El or-6gu-llo de los 8a-re-qui-7pe-nosl se re-8par-te 8e-qui-ta-6ti-va-3men-tell||
 ||8en-tre 2quie-nes se 6sien-ten de 7la cos-tal 8y los que pre-6fie-ren 8ser de la 3tie-rra ||
 ||y 6e-se di-7le-mal 8es 7vie-jo co-mo la ciu-2dad||
 ||fun-6da-da por los 8es-pa-7no-lesl en 6mil qui-8nien-tos cua-3ren-tall||
 ||8pe-ro la 6ma-xi-ma 2glo-ria de los 8a-re-qui-7pe-nosl 8es ha-8ber 2si-dol 8y de al-6gu-na
 ma-5ne-ra se-8guir 7sien-dol la ca-pi-6tal de la po-8li-ti-ca cri-3o-llall||
 ||el ho-2gar se-cu-2larde las 8re-vo-lu-3cio-nesl||

||re-vo-lu-5cion|| 8en el sen-8ti-do do-5mes-ti-col que a-dop-5tol en la e-po-ca re-pu-bli-3ca-nall
 ||8o 6seal 8des-de la+he-6roi-ca re-8vuel-ta po-pu-5lar|| 6con-tral 6u-na8ti-ra-7ni-al 8has-ta+el
 7cla-si-col cuar-te-8la-zo mi-li-3tar||
 ||la-re-6qui-pa 8es a-de-5mas|| 8ul-tra-ca-7to-li-cal y 8ul-tra-mon-2ta-na ||
 ||la-5un|| en ven-ta-6jo-sa dis-8pu-ta con 3limall
 ||8es un te-rri-6to-rio de+in-que-8tud te-7lu-ri-cal a-sen-8ta-do en el 5cen-tro de 6un a-ni-llo
 de vol-ca-nes||
	el 7mis-ti		6es su vol-8can tu-te-5lar		su me-8jor pai-8sa-je pos-3tal	
	8y sa-cu-6di-do 8por des-truc-5to-res te-rre-3mo-tos					
	es 6cu-na de po-e-tas ro-8man-ti-cos y a-pa-ra-7to-sos		que 6pue-den lle-8gar a 5ser			
2he-ro-es						
	8co-mo mel-5gar		can-8tor y 6pro-cer de la 8e-man-ci-pa-5cion			
	lo 8i-co-no-3clas-tas					
	co-mo+al-8ber-to+hi-7dal-goll					
	en-6fant te-5rrible de los*					

<E0FP> || 6Ma-rio 8var-gas 3llo-sall
 ||Jor-ge 6ma-riol 6pe-drol 8var-gas 3llo-sall
 ||6hi-jo 7u-ni-col de er-2nes-to y 3do-rall
 ||na-5ciol 8en a-re-3qui-pall
	el vein-6tio-cho de 5mar-zol de 6mil no-ve-8cie-tos 8trein-ta+y 3seis			
	la-re-6qui-pa 5es		en el 6as-pe-ro 8sur del pe-5rul un 6nu-do de con-3flic-tos	
	2es la se-6gun-da ciu-2dad del pa-3is			
	pe-ro 6úe-ne que dis-pu-2tar		cons-2tan-te-5men-tel 6e-se 7ti-tu-lol 8con tru-3ji-loll	
	8en el 8ca-li-do 3nor-tel			
	8el de-par-ta-6men-to al que per-te-5ne-cel 8for-ma 5par-te del li-to-8ral del pa-3ci-fi-coll			
	8pe-ro la ca-pi-6tal 5mis-mal es-8ta en-cla-7va-dal so-bre 6un ma-7ci-zol de dos 6mil			
tre-7cien-tos 8me-tros de al-3tu-rall				
	co-6mo+u-na ciu-5dad de la 3sie-rrall			
	el or-6gu-llo de los ar*		de 2lo@	
	e-8qui-ta-6ti-va-3men-tel			
	8en-tre 5quie-nes		se 2sien-ten	
	y 6e-se di-7le-mal es 2vie-jol 8co-mo la ciu-3dad			
	fun-6da-da 8por los es-pa-7no-les		en 6mil qui-8nien-tos cua-3ren-tall	
	pe-ro la 6ma-xi-ma 2glo-ria de lo@		8a-re-qui-7pe-nos	
	8 y de al-6gu-na ma-5ne-ral se-8guir 7sien-doll			
	la ca-pi-5tal de la po-li-5ti-ca cri-3o-llall			
	el ho-5gar se-cu-5lar		de 8las re-vo-lu-3cio-nes	
	8re-vo-lu-7cion		6es el sen-8ti-do do-5mes-ti-col que a-dop-6to en la 7e-po-ca	
re-pu-bli-7ca-nall				
	8o 2se-al 8des-de la he-6roi-calre-2vuel-tal 8po-pu-5lar			
	6con-tral 8u-na ti-ra-6ni-a 8has-ta el 5cla-si-col 2cuar-ti 2e@		cuar-te-8la-zo mi-li-3tar	
	8a-re-6qui-pa 8es a-de-5mas		8ul-tra-ca-3to-li-call	
	y 4ul-tra@		mon-3ta-na	
	la-5un		en ven-ta-6jo-sa dis-8pu-ta con 3li-mall	
	8es un te-rri-6to-rio de+in-que-4tud		te-3lu-ri-call	
	la-sen-6ta-do en el 7cen-trol de 6un a-5ni-llo de vol-3ca-nes			

||el 6mis-ti es su vol-5can! 8tu-te-3lar!
 ||su me-6jor pai-6sa-je pos-4tal!
 ||8y sa-cu-2di-dol 8por des-truc-2to-res te-rre-3mo-tos!
 ||8es 5cu-nal de po-8e-tas ro-6man-ti-cos 8y+a-pa-ra-3to-sos!
 ||que 6pue-den lle-8gar a 2ser l3he-ro-es!
 ||8co-mo mel-7gar!
 ||can-4tor! 8y 5pro-cer! de 8la+e-man-ci-pa-3cion!
 ||2ol 8i-co-no-3clas-tas 7co-mol al-8ber-to hi-7dal-gol en-8fant te-3rri-ble!

<E0FA> ||8Ma-rio 6var-gas 7llo-sal!
 ||8jor-ge 6ma-rio 8pe-dro 8var-gas 7llo-sal 8hi-jo 6u-ni-co de+er-8nes-to y 5do-ral na-8cio+en
 8a-re-3qui-pal!
 ||el vein-6tio-cho de 7marzo de 8mil no-ve-6cien-tos trein-ta+y 3seis!
 ||a-re-6qui-pa 5es! en el 6as-pe-ro 8sur del pe-5rul 6un 8nu-do de con-3flic-tos!
 ||2es! la se-6gun-da ciu-5dad del pa-3is!
 ||pe-ro 6tie-ne que dis-pu-5tar cons-8tan-te-2men-6te+es-te 7ti-tu-lo con tru-2ji-llo! en el
 8ca-li-do 3nortel!
 ||el de-par-ta-6men-to+al que 8per-te-5ne-cel 8for-ma 6par-te del li-to-5ral del pa-3ci-fi-coll
 ||pe-ro la ca-pi-6tal 5mis-ma es-6ta+en-cla-5va-da so-6bre+un ma-7ci-zol de dos 6mil
 tre-7cien-tos 8metros de+al-3tu-rall!
 ||co-6mo+u-na ciu-5dad de la sie-rral!
 ||el or-6gu-llo de los 5ar*! de los 8a-re-qui-7pe-nos! se re-6par-te+e-qui-ta-3ti-va-men-tell
 ||en-tre 8quie-nes se 6sien-ten de la 7cos-tal 8y los que pre-2fieren ser de la 3sie-rra ||
 ||6y+e-se di-8le-ma+es 2vie-jol 8co-mo la ciu-3dad!
 ||fun-6da-da por los 8es-pa-7no-les! en 6mil qui-5nien-tos cua-3ren-tall
 ||8pe-ro la 6ma-xi-ma 5glo-ria de los 6a-re-qui-7pe-nos! es ha-6ber 5si-dol 8y de al-6gu-na
 ma-7ne-ra se-6guir 5sien-dol la ca-pi-6tal de la po-6li-ti-ca cri-3o-llal!
 ||el ho-5gar se-cu-2lar de las 8re-vo-lu-3cio-nes!
 ||8re-vo-lu-5cion! 8en el sen-6ti-do do-7mes-ti-co que+a-dop-5to en la 8e-po-ca
 8re-pu-bli-3ca-nall
 ||8o 3seal!
 ||8des-de la+he-6roi-ca re-8vuel-ta po-pu-5lar! 8con-6tra+u-na ti-ra-7ni-al 8has-ta+el
 6cla-si-co cuar-te-5la-zo mi-li-3tar!
 ||8a-re-6qui-pa 5es! a-de-5mas! 8ul-tra-ca-7to-li-ca y 8ul-tra-mon-3ta-na ||
 ||a-8un en ven-ta-2jo-sa dis-8pu-ta con 3li-mall
 ||6es un 8te-rri-7to-rio de+in-quie-5tud te-3lu-ri-call
 ||a-sen-8tado+en el 6cen-tro de+un a-8ni-llo de vol-3ca-nes!
 ||el 6mis-ti+es su vol-5can tu-te-3lar!
 ||su me-8jor pai-8sa-je pos-3tal!
 ||y sa-cu-6di-do por 8des-truc-2to-res te-rre-3mo-tos!
 ||es 6cu-na de po-8e-tas ro-5man-ti-cos! y a-8pa-ra-3to-sos!
 ||que 8pue-den lle-8gar a ser 3he-ro-es!
 ||8co-mo mel-3gar!
 ||can-6tor y 7pro-cer de 8la+e-man-ci-pa-3cion!
 ||8o i-co-no-3clas-tas!

- <E1> Spanish speaking males
 <E1MJ> Josep Figueras y Marimon
 <E1MC> Carlos Iribarren Guerrero
 <E1MR> Ricardo Ramos Montero

<E1MJ> ||2Ma-rio var-gas 7llo-sal 6jor-ge 6ma-rio 6pe-drol 8var-gas 7llo-sal 8hi-jo 6u-ni-co
 de+er-8nes-to y 7do-ral na-8cio+en 8a-re-2qui-pal el vein-6tio-cho de 5mar-zol de 6mil
 no-ve-5cien-tos 8trein-ta+y 3seis||
 ||a-re-6qui-pa 5esl en el 8as-pe-ro 8sur de pe-5rul 8un 2nu-do de con-3flic-tos||
 ||8es la se-6gun-da ciu-5dad del pa-2is||
 ||pe-ro 8tie-ne que dis-pu-5tar cons-8tan-te-6men-te+es-te 7ti-tu-lo con tru-2ji-llo en el
 8ca-li-do 3nor-tel||
 ||8el de-par-ta-7men-to+al que 8per-te-7ne-cel for-ma 5par-te del li-to-8ral del pa-6ci-fi-coll
 ||8pe-ro la ca-pi-8tal 7mis-mal es-8ta en-cla-7va-da so-bre 6un ma-5ci-zo de dos 6mil
 tres-7cien-tos 8me-tros de al-5tu-ral co-mo 6u-na ciu-5dad de la 3sie-rral||
 ||el or-6gu-llo de los 2a-re-qui*| 7pe-nosl 8se re-5par-te 8e-qui-ta-8ti-va-3men-tel en-tre
 5quie-nes se 2sien-ten| de la 7cos-tal 8y los que pre-8fie-ren 5ser| de la 6sie-rral||
 ||y 8es-te di-6le-ma es 5vie-jol8co-mo la ciu-3dad||
 ||fun-8da-da por los 8es-pa-5no-lesl en 6mil qui-8nien-tos cua-3ren-tall
 ||pe-ro la 6ma-xi-ma 7glo-ria de los 8a-re-qui-7pe-nosl 8es ha-ber 2si-dol y de al-6gu-na
 ma-2ne-ral se-6guir 5sien-dol la ca-pi-6tal de la po-6li-ti-ca cri-2o-llal el ho-8gar se-cu-2lar
 de las 8re-vo-lu-3cio-nes||
 ||8re-vo-lu-5cion| 8en el sen-6ti-do do-7mes-ti-col que a-dop-6to en la 8e-po-ca
 8re-pu-bli-2ca-nal o 3se-al 8des-de la he-6roi-ca re-8vuel-ta po-pu-5lar| con-tra 8u-na
 ti-ra-5ni-al 8has-ta el 8cla-si-co cuar-te-8la-zo mi-li-3tar||
 ||8a-re-2qui-pa 5esl 8a-de-5masl 8ul-tra-ca-7to-li-ca y 8ul-tra-mon-2ta-na ||
 ||a-8un en ven-ta-6jo-sa dis-7pu-ta con 2li-mall

||8es un te-rri-6to-rio de in-8quie-ta te-7lu-ri-cal 8a-sen-6ta-do en el 2cen-tro de un a-2ni-llo
 de vol-3ca-nes||
	8el mis-5til 8es su vol-5can tu-te-3lar		
	su me-8jor pai-7sa-je pos-3tal		
	8y sa-cu-7di-do por 8des-truc-2to-res te-rre-6mo-tos		
	es 8cu-na de po-8e-tas ro-7man-ti-cos 8y+a-pa-ra-3to-sos		
	que 6pue-den lle-gar a 8ser 7he-ro-es		
	8co-mo mel-7gar	can-8tor y 7pro-cer de la 8e-man-ci-pa-2cion	
	o 8i-co-no-3clas-tas		

<E1MC> ||6Ma-rio 8var-gas 7llo-sal 8jor-ge 2ma-riol 6pe-dro 8var-gas 7llo-sal 8hi-jo 6u-ni-co
 de+er-8nes-to y 5do-ral na-6cio+en 8a-re-7qui-pal el vein-6tio-cho de 5mar-zol de 6mil
 no-ve-5cien-tos 8trein-ta+y 3seis||
 ||a-re-6qui-pa 5esl en el 6as-pe-ro 8sur del pe-5rul 6un nu-do de con-3flic-tos||
 ||8es la se-6gun-da ciu-5dad del pa-3is||
 ||pe-ro 6tie-ne que dis-pu-5tar| cons-6tan-te-men-8te+es-te 7ti-tu-lo | 8con tru-6ji-llo en el
 8ca-li-do 3nor-tel||
 ||8el de-par-ta-7men-to al que 8per-te-6ne-cel 8for-ma 5par-te del li-to-8ral del pa-6ci-fi-coll

118pe-ro la ca-pi-2tal 7mis-mal es-8ta+en-cla-7va-da so-bre 6un ma-5ci-zo de dos 6mil
 tres-5cien-tos 8me-tros de al-6tu-rall
 118co-mo 6u-na ciu-5dad de la 3sie-rrall
 11el or-6gu-llo de*1 el or-6gu-llo de los@1 8a-re-qui-7pe-nos1 se re-7par-tel
 8e-qui-ta-3ti-va-men-tell
 118en-tre quie-nes se 7sien-ten 8de la 6costall
 118y los que pre-6fieren 5ser de la 5sie-rrall
 11y 8e-se di-5le-mal 8es 5vie-jol 8co-mo la ciu-3dad11
 11fun-6da-da por los 8es-pa-7no-les1 en 6mil qui-5nien-tos cua-3ren-tall
 11pe-ro la 6ma-xi-ma 8glo-ria de los 8a-re-qui-7pe-nos1 8es ha-ber 2sidol y de+al-6gu-na
 ma-5ne-ral se-guir 2siendol 8la ca-pi-6tal de la po-5li-ti-ca cri-3o-llall
 118el ho-6gar se-cu-5lar1 8de las re-vo-lu-3cio-nes11
 118re-vo-lu-5cion1 8en el sen-8ti-do do6mes-ti-co que+a-dop-5tol en la 5e-po-ca
 8re-pu-bli-6ca-nall
 11o 2se-al 8des-de la+he-6roi-ca re-8vuel-ta 8po-pu-5lar1 8con-tra 6u-na ti-ra-7ni-al 8hasta+el
 6cla-si-co cuar-te-7la-zo mi-li-3tar11

<E1MR> 118Ma-rio 3var-gas 11
 118jor-ge 6ma-riol 8pe-dro var-gas 3illosa,11
 118hi-jo 7u-ni-col de er-6nes-to y 3do-rall
 11na7cio en a*1 a-re-2qui-pal el vein-6tio-cho de 5mar-zol de 8mil no-ve-7cien-tos 8trein-ta+y
 3seis11
 11a-re-6qui-pa 5es1 en el 6as-pe-ro 8sur del pe-5rul 8un 7nu-do de con-3flic-tos11
 118es la se-6gun-da ciu-8dad del pa-5isl 8pe-ro 2tie-nel que dis-pu-6tar
 cons-7tan-te-men-te+es-te 7ti-tu-lo con tru-2ji-llol en el 8ca-li-do 3nor-tell
 118 el de-par-ta-7men-tol 8al que per-te-5ne-cel for-ma 6par-te del li-to-7ral del pa-2ci-fi-coll
 118pe-ro la ca-pi-6tal 7mis-mal es-2tal 8en-cla-7va-dal so-bre2un ma-6ci-zo de@1 dos 6mil
 tres-5cien-tos 8metros de al6tural co-6mo+una ciu-5dad de la 3sie-rrall
 11el or-6gu-llo de los 8a-re-qui-7pe-nos1 8se re-7par-te 8e-qui-ta-6ti-va-men-tell
 118en-tre 8quie-nes se 6sien-ten de la 5cos-tal 8y los que pre-6fie-ren 8ser de la 3sie-rrall
 118y+e-se di-7le-ma es el 2viejol 5e@s 6vie-jo 8co-mo la ciu-3dad11
 11fun-6da-da por los es-pa-7no-les1 2en 6mil qui-8nien-tos cua-3ren-tall
 118pe-ro la 6ma-xi-ma 5glo-ria de los 8a-re-qui-7pe-nos1 8es ha-ber 3si-doll
 118y de+al-6gu-na ma-5ne-ra se-8guir 7sien-do la ca-pi-2tall de la po-8li-ti-ca cri-3o-llal 8el
 ho-5gar se-cu-5lar de los de 8las re-vo-lu-3cio-nes11
 118re-vo-lu-5cion1 8es el sen-6ti-dol 8en el sen-6ti-do do-7mes-ti-co 8que+a-dop-5tol 8en la
 7e-po-ca 8re-pu-bli-3ca-nall
 11o 7se-a 8des-de la+he-7roi-ca 5vuel-tal 8popu* 16re-vuel-ta po-pu-5lar1 con-tra 6u-na
 8ti-ra-7nial 8has-ta el 7cla-si-co e@1 8cuar-te-6la-zo mi-li-3tar11
 118a-re-7qui-pal 2es1 8a-de-5mas1 8ul-tra-ca-3to-li-call
 118y+ul-tra-mon-3ta-nall
 11a-4un e@*1 6en ven-ta-6jo-sa dis-5pu-ta con 3li-mall
 112e@1 8es un 8te-rrí-7to-rio de@1 8in-quie-4tud1 8te-3lu-ri-call
 118a-sen-7ta-dol 8en el 7cen-trol de un a-7ni-llol de vol-2ca-nes11
 11el 7mistil 8es su vol-5can tu-te-2lar11
 11su me-6jor pai-7sa-je pos-3tal11
 112y@1 sa-cu-6di-do po@r1 des-truc-6to-res te-rre-3mo-tos11
 11es 6cu@na de*1 po-2e@tic*1 de po-8e-tas ro-7man-ti-cos1 y 8a-pa-ra-2to-sos11

llque 6pue-den lle-5gar a serl 6he-roesll
ll8co-mo mel-6gar l can-5tor y pro-5cer de 2la*l 8e-man-ci-pa-3cionll

CATEGORY F: Fiction Reading (Cien Anos de Soledad - Primer Capitulo)

--CUATRO --dijo el Jaguar

Los rostros se suavizaron en el resplandor vacilante que el globo de luz difundia por el recinto, a traves de escasas particulas limpias de vidrio: el peligro habia desaparecido para todos, salvo para Porfirio Cava. Los dados estaban quietos, marcaban tres y uno, su blancura contrastaba con el suelo sucio.

--Cuatro -- repitio el Jaguar --. Quien?

--Yo -- murmuro Cava --. Dije cuatro.

--Apurate -- replico el Jaguar--. Ya sabes, el segundo de la izquierda.

Cava sintio frio. Los banos estaban al fondo de las cuadras, separados de ellas por una delgada puerta de madera, y no tenian ventanas. En los anos anteriores, el invierno solo llegaba al dormitorio de los cadetes, colandose por los vidrios rotos y las rendijas; pero este ano era agresivo y casi ningun rincon del colegio se libraba del viento, que, en las noches, conseguia penetrar hasta en los banos, disipar la hediondez acumulada durante el dia y destruir su atmosfera tibia. Pero Cava habia nacido y vivido en la sierra, estaba acostumbrado al invierno: era el miedo lo que erizaba su piel.

--Se acabo? Puedo irme a dormir? -- dijo Boa: un cuerpo y una voz desmesurados, un plumero de pelos grasientos que corona una cabeza prominente, un rostro diminuto de ojos hundidos por el sueno. Tenia la boca abierta, del labio inferior adelantado colgaba una hebra de tabaco. El Jaguar se habia vuelto a mirarlo.

--Entro de imaginaria a la una -- dijo Boa --. Quisiera dormir algo.

--Vayanse -- dijo el Jaguar --. Los despertare a las cinco.

Boa y Rulos salieron. Uno de ellos tropezo al cruzar el umbral y maldijo.

-- Apenas regreses, me despiertas -- ordeno el Jaguar --. No te demores mucho. Van a ser las doce.

-- Si -- dijo Cava. Su rostro, por lo comun impenetrable, parecia fatigado--. Voy a vestirme.

- <F0> Female Spanish speakers
- <F0FL> Lourdes Unzueta Zamalloa
- <F0FP> Pilar Miguel Gonzalez
- <F0FA> Amaia Mendikoetxea Pelayo

- <D0FL> ||2Cua-trol 8di-jo+el Ja-3guar||
 ||Los 6ros-tros se 8sua-vi-5za-ron|| 8en el res-plan-5dor va-ci-5lan-tel 8que+el 6glo-bo de 5luz
 di-fun-6di-a por el re-7cin-tol a tra-6ves de+es-7ca-sas par-6ti-cu-las 7lim-pias de 3vi-drioll
 ||8el pe-5li-grol ha-8bi-a de-sa-pa-re-6ci-do para 5to-dos|| 8sal-vo pa-ra por-7fi-rio 3cava.||
 ||Los 6da-dos es-8ta-ban 3quie-tos||
 ||mar-8ca-ban 8tres y 5u-nol 8su blan-6cu-ra con-tras-7ta-ba con el 8sue-lo 3sucioll
 ||3Cua-trol re-pi-6tio el Ja-3guar||
 ||4Quien||
 ||2Yol mur-mu-6ro 5ca-vall
 ||8di-je 3cua-troll
 ||a-6pu-ra-tel re-pli-6co el ja-3guar||
 ||8ya 2sa-bes|| el se-7gun-do de la iz-3quier-dall
 ||7ca-va sin-8tio 3fri-oll
 ||los 8ba-nos es-5ta-ban al 6fon-do de las 7cua-dras|| 8se-pa-6ra-dos de 5e-llas por 8u-na
 del-6ga-da 8puer-ta de ma-7de-ral y 8no te-6ni-an ven-3ta-nas||
 ||en 6a-nos 8an-te-7rio-res|| el in-6vier-no 8so-lo lle-7ga-bal 8al dor-mi-5to-rio de los
 ca-3de-tes.||
 ||co-5lan-do-se 8por los 6vi-drios 7ro-tos|| 8y las ren-3di-jas||

l1pe-ro 6es-te 7a-nol 6e-ra a-gre-3si-voll
 l1 y 6ca-si nin-8gun rin-5con del co-7le-gio se li-6bra-ba del 7vien-tol 2quel 8en las 7no-chesl
 con-se-6gui-a pe-ne-5trarl 8has-ta en los 3 ba-nosl di-si-6par la he-dion-2dez a-cu-mu-6la-da
 du-8ran-te el 7di-al y des-tru-6ir su at-5mos-fe-ra 3ti-biall
 l18pe-ro 7ca-val ha-8bi-a na-5ci-dol 8y vi-6vi-do en la 3sie-rrall
 l1es-8ta-ba+a-cos-tum-6bra-do al in-3vier-noll
 l18e-ra+el 6mie-do lo que+e-ri-za-ba su 3piecll
 l18se+a-ca-4boll
 l17pue-do 8ir-me a dor-4mirll
 l18di-jo 3bo-all
 l1 8un 6cuer-po y 8u-na 6voz des-me-su-7ra-dosl 8un plu-2me-ro de*! 8pe-los
 gra-5sien-tos que co-6ro-na 8u-na ca-8be-za 8pro-mi-7nen-tel 6un gros-tro di-mi-5nu-to de
 8o-jos hun-8di-dos por el 3sue-noll
 l1te-6ni-a la 8bo-ca a-2bier-tal del 8la-bio in-fe-6rior a-de-lan-7ta-dol col-5ga-ba 6u-na 8he-bra
 de ta-3ba-coll
 l18el ja-5guarl se ha-6bia 8vuel-to a mi-3rar-loll
 l12en-tro de 8i-ma-gi-7na-ria a la 3u-nall
 l18di-jo 3bo-all
 l1qui-6sie-ra dor-8mir 3al-goll
 l16Va-yan-sel 8dijo el ja-3guarl
 l18los+des-per-ta-5re a las 3cin-coll
 l18bo-a y 7ru-lo sa-3lie-ronll
 l18u-no de 5e-llos tro-pe-6zo+al cru-8zar el um-5brall 8y mal-3di-joll
 l1a-6pe-nas re-5gre-sesl 8me des-2pier-tasl or-de-8no+el ja-3guarl
 l16no te de-7mo-res 3mu-choll
 l16van a 5ser las 3do-cell
 l12sil 8di-jo 3cavall
 l1su 7ros-trol 8por lo co-6mun 8im-pe-ne-5tra-blel 8pa-re-7cia fa-ti-3ga-doll
 l12voy a ves-3tir-mell

<D0FP> l12Cua-troll
 l18di-jo+el Ja-3guarl
 l1los 6ros-tros se sua-vi-5za-ronl 8en el res-plan-6dor va-ci-5lan-tel 8que+el 6glo-bo de 5luz
 di-fun-8di-a por el re-3cin-toll
 l1a tra-6ves de+es-8ca-sas par-5ti-cu-lasl 8lim-pias de 3vi-drioll
 l1el pe-5li-grol ha-8bi-a de-sa-pa-re-5ci-dol 8pa-ra 3to-dosl
 l15sal-vol 8pa-ra por-2fi-riol 8ca-ra*! 3ca-vall
 l1los 6da-dos es-8ta-ban 3quie-tosll
 l1mar-8ca-ban 4tresl 8y 3u-noll
 l1su blan-6cu-ra con-tras-5ta-bal 8con el 8sue-lo 3su-cioll
 l16cua-trol 8re-pi-8tio+el ja-3guarl
 l17quienll
 l12yol mur-mu-8ro 6Ca-vall
 l18di-je 7cua-troll
 l1a-2pu-ra-tel re-pli-8co+el ja-3guarl
 l1ya 6sa-besl el se-6gun-do de la+ iz-3quier-dall
 l16ca-va sin-8tio 3fri-oll
 l1los 6ba-nos es-8ta-ban al 5fon-do de las 3cua-drasll
 l1se-pa-6ra-dos de 5e-llasl por 6u-na del-8ga-da 5puer-ta de ma-3de-rall
 l1y 6no te-8ni-an ven-3ta-nasl
 l1len 6a-nos 8an-te-7rio-resl el in-6vier-no so-lo l1e-5ga-ba+al dor-mi-6to-rio de los@l
 ca-3de-tesll

lico-6lan-do-se 8por los 8vi-drios 3ro-tosll
 llal 2dorm*! 2y@! 8las ren-3di-jasll
 lpe-ro 6es-te 5a-no+e-ra+a-gre-3si-voll
 lly 8ca-si nin-6gun rin-8con del co-7le-giol se li8bra-ba del 3vien-toll
 ll2quel 8en las 5no-chesl con-se-6gui-a pe-ne-5trar! 8has-ta en los 3ba-nosll
 ll8di-si-2par! 2lal hen-8dion-2dez! 8a-cu-mu-5la-dal du-ran-te+el 3di-all
 ll8y des-tru-2irl su at-8mos-fera 3ti-biall.
 lpe-ro 6ca-va ha-8bi-a na-5ci-do y vi-6vi-do+en la 3sie-rrall
 lles-8ta-ba+a-cos-tum-6bra-do+al in-3vier-noll
 ll8e-ra el 5mie-do lo que le+e-ri-2za-ba la*! su 3pie!!!
 ll8se+a-ca-4boll
 ll8pue-do 8ir-me+a dor-4mirll
 ll8di-jo bo-all
 llun 6cuer-pol 8y+u-na 5voz des-me-su-3ra-dosll
 ll6un plu-8mero de 8pe-los gra-3sien-tosll
 ll2que@! co-6ro-na+u-na ca-5be-za pro-mi-3nen-tell
 ll8un 7ros-trol 8di-mi-3nu-tol de-8o-jos hun-2di-dos por el 3sue-noll
 llte-6ni-a la 5bo-ca a-3bier-tall
 ll8el 8la-bioin-fe-5rior! 8a-de-lan-6ta-dol col-8ga-ba 6u-na 5he-bral 2de@! ta-3ba-coll
 ll el ja-5guar! se ha-8bi-a 3vuel-tol 8a mi-3rar-loll
 ll8en-tro de+i-ma-gi-8na-ria+a la 3u-nal 8dijo 3bo-all
 llqui-6sie-ra dor-8mir 3al-goll
 ll8va-yan-2sel 8di-jo+el ja-3guarll
 ll8los des-per-ta-5re+a las 3cin-coll
 ll6bo-a y 8ru-los sa-3lie-ronll
 ll6u-no 5de+e-llos! tro-pe-zo+al cru-5zar! el um-5bral y mal-3di-joll
 la-6pe-nas re-3gre-sesll
 ll8me des-3pier-tas! 8or-de-6no+el ja-3guarll
 ll6no me de-8mo-res 2mu-chol 6no te de-8mo-res 2mucholl
 ll8van a 8ser las 3do-cell
 ll3sil 8di-jo 3ca-vall
 llsu 6ros-trol 8por lo co-5mun! 8im-pe-ne-3tra-ble! 8pa-re-6ci-a fa-ti-3ga-doll
 ll8voy a ves-3tir-mell

<DOFA> ll2Cua-trol 8di-jo+el ja-3guarll
 ll los 6ros-tros se sua-vi-5za-ron! 8en el res-plan-6dor va-ci-5lan-tel 8que+el 6globo de 5luz
 di-fun-8di-a por el re-3cin-toll
 lla tra-6ves de+es-8ca-sas par-5ti-cu-las 8lim-pias de 2vi-driol el pe-6li-gro ha-8bi-a
 de-sa-pa-re-8ci-do pa-ra 3to-dosll
 ll5sal-vol 8pa-ra por-6fi-rio 3ca-vall
 l l l o s 6 d a - d o s e s - 8 t a - b a n 3 q u i e - t o s l l
 llmar-5ca-ban! 8tres y 3u-noll
 ll8su blan-6cu-ra con-tras-5ta-ba con el 8sue-lo 3su-cioll
 ll2cua-trol re-pi-8tio+el ja-3guarll
 ll4quienll
 ll2yol mur-mu-8ro 3ca-vall
 ll2Di-je 3cua-troll
 lla-6pu-ra-tel re-pli-8co+el ja-3guarll
 ll8ya 3sa-bes! el se-6gun-do de la+iz-3quier-dall
 ll8ca-va sin-8tio 3fri-oll
 l l l o s 6 b a - n o s e s - 8 t a - b a n a l 5 f o n - d o d e l a s 3 c u a - d r a s l l
 llse-pa-6ra-dos de 5e-llas por 6u-na del-ga-da 5puer-ta de ma-3derall

lly 6no te-8ni-an ven-3ta-nasll
 llen 6a-nos an-te-3rio-resl el in-6vier-no 8so-lo lle-5ga-ba+al dor-mi-8to-rio de los ca-3de-tesll
 llo-6lan-do-se por los 8vi-drios 5ro-tos y las ren-3di-jasll
 lpe-ro 6es-te 5a-no 8e-ra+a-gre-3si-voll
 lly 8ca-si nin-6gun rin-8con del co-5le-gio se li-8bra-ba del 3vien-toll
 l2quel 8en las 5no-chesl con-se-6gui-a pe-ne-5trar 8has-ta+en los 3ba-nosl di-si-6par
 la+he-dion-5dez a-cu-mu-8la-da du-ran-te+el 3di-al y des-tru-6ir su+at-8mos-fe-ra 3ti-biall
 lpe-ro 5ca-val ha-8bi-a na-6ci-do y vi-8vi-do+en la 3sie-rrall
 lles-6ta-ba+a-cos-tum-8brado+al in-3vier-noll
 l8e-ra+el 2mie-do lo que+e-ri-8za-ba su 3pielll
 l8se+a-ca-4boll
 l6pue-do+ir-me+a dor-4mirll 8di-jo 3boall
 llun 6cuer-po y+u-na 5voz des-me-su-3ra-dosll
 llun plu-6me-ro de 8pe-los gra-5sien-tosl que co-6ro-na+u-na ca-8be-za pro-mi-3nen-tell
 llun 6ros-tro di-mi-5nu-to de 8o-jos hun-6di-dos por el 3sue-noll
 l8te-8ni-a la 8bo-ca a-3bier-tall
 l8del6la-bio+in-fe-5rior a-de-lan-7tan-dol col6gaba+u-na 8he-bra de ta-3ba-coll
 l8el ja-5guarl se ha-8bi-a 2vuel-tol 8a mi-3rar-loll
 l8en-tro de+i-ma-gi-6na-ria+a la 3u-nal 8di-jo 3bo-all
 l8qui-6sie-ra dor-8mir 3al-goll
 l2va-5an-sel 8di-jo+el ja-3guarl
 l8los des-per-ta-5re+a las 3cin-coll
 l6bo-a y 5ru-los sa-3lie-ronll
 l8u-no de+e-llos tro-pe-6zo+al cru-8zar el um-5bral y mal-3di-joll
 l8a-6pe-nas re-7gre-sesl 8me des-3pier-tasl or-de-8no+el ja-3guarl
 l8no te de-8mo-res 3mu-choll
 l8van a ser las do-cell
 l2Sil 8di-jo 3ca-vall
 l8su 7ros-trol 8por lo co-6mun 8im-pe-ne-3tra-blel 8pa-re-6ci-a fa-ti-3ga-doll
 l8voy a ves-3tir-mell

- <F1> Spanish speaking males
 <F1MJ> Josep Figueras y Marimon
 <F1MC> Carlos Iribarren Guerrero
 <F1MR> Ricardo Ramos Guerrero

- <D1MJ> l2cua-tro l 8di-jo+el ja-3guarl
 l8los 6ros-tros se 8sua-vi-5za-ron en el 8res-plan-6dor va-ci-5lan-tel que+el 6glo-bo de 5luz
 di-fun-8di-a 8por el re-3cin-toll
 l8a tra-8ves de+es-6ca-sas par-5ti-cu-las 8lim-pias de 3vi-drioll
 l8el pe-6li-gro ha-8bi-a de-sa-pa-re-5ci-dol 8pa-ra 3to-dosll
 l8sal-vo pa-ra por-6fi-rio 3ca-va.ll
 l8los 6da-dos es-7ta-ban 3quie-tosll
 l8mar-8ca-ban 2tresl y 3u-noll
 l8su blan-7cu-ra 8con-tras-8ta-ba con el 7sue-lo 3su-cioll
 l2cua-tro l re-pi-8tio+el ja-3guarl
 l84quienll
 l2Yo l 8mur-mu-ro 3ca-va ll

||5di-jel 3cua-troll
 ||a-6pu-ra-tel re-pli-8co+el ja-3guar||
 ||8ya 3sa-bes|| el se-7gun-do de la iz-3quier-dall
 ||5ca-val sin-8tio 3fri-oll
 ||los 8ba-nos es-8ta-ban al 6fon-do de las 3cua-dras||
 ||se-pa-6ra-dos de 7e-llos|| por 6u-na del-8ga-da 5puer-ta de ma-7de-ral y 8no te-8ni-an
 ven-3ta-nas||
 ||en 6a-nos an-te-7rio-res|| el in-6vier-no 8so-lo lle-7ga-bal al dor-mi-8to-rio de las
 ca-3de-tes||
 ||co-6lan-do-se por los 5vi-drios 5ro-tos|| y 8las ren-3di-jas||
 ||pe-ro 8es-te 5a-nol 8e-ra+a-gre-5si-vol y 6ca-si nin-8gun rin-8con del co-7le-giol se
 li-8bra-ba del 3vien-toll
 ||3quel 8en las 7no-ches|| con-se-6gui-a pe-ne-5trar|| has-8ta+en los 3ba-nos|| di-si-8par la
 he-dion-6dez a-cu-mu-5la-dal du-8ran-te+el 7di-a|| y des-tru-6ir su+at-5mos-fe-ra 3ti-biall
 ||8pe-ro 7ca-val ha-6bi-a na-5ci-do y vi-8vi-do en la 3sie-rall
 ||es-6ta-ba+a-cos-tum-5bra-do al in-3vier-noll
 ||8e-ra el 3mie-do lo que+e-ri-8za-ba su 3pie||l||
 ||se+a-ca-4boll
 ||6pue-do+ir-me+a dor-4mir||
 ||8di-jo 7bo-all
 ||8un 7cuer-pol y u-na 5voz des-me-su-3ra-dos||
 ||6un plu-5me-ro de 8pe-los gra-7sien-tos|| 8que co-ro-6na-ba u-na ca-5be-za pro-mi-3nen-tell
 ||un 6ros-tro di-mi-5nu-tol 8de+o-jos hun-8di-dos por el 3sue-noll
 ||te-6ni-a la 5bo-ca a-3bier-tall
 ||del 8la-bio in-fe-5rior|| 8a-de-lan-5ta-dol col-8ga-ba u-na 8he-bra de ta-3ba-coll
 ||el ja-5guar|| se+ha-8bi-a 7vuel-to+a mi-3rar-loll
 ||8en-tro de+i-ma-gi-8na-ria+a la 2u-nal 8di-jo 3bo-all
 ||qui-6sie-ra dor-8mir 3al-goll
 ||6Va-yan-se|| 8di-jo+el ja-3guar||
 ||8los des-per-ta-7re a las 3cin-coll
 ||6bo-a y 5ru-los|| sa-3lie-ron||
 ||6u-no de+e-llos tro-pe-5zol al cru-8zar el um-7brall y mal-3di-joll
 ||a-6pe-nas re-5gre-sen|| me des-3pier-tan|| or-de-8no+el ja-3guar||
 ||8no te de-7mo-res 3mu-choll
 ||6van a 5er las 3do-cell
 ||2sil 8di-jo 3ca-vall
 ||su 7ros-trol 8por lo co-5mun 8im-pe-ne-7tra-ble|| pa-re-8ci-a fa-ti-3ga-doll
 ||8voy a ves-3tir-mell

<D1MC> ||2cua-trol 8di-jo+el 3ja-guar||
 ||los 6ros-tros se 8sua-vi-5za-ron|| 8en el res-plan-6dor va-ci-5lan-tel que+el 6glo-bo de 5luz||
 di-fun-8di-a 8por el re-6cin-toll
 ||a tra-5ves de+es-2ca-sas par-8ti-cu-las 8lim-pias de 3vi-drioll
 ||el pe-6li-gro+ha-8bi-a de-sa-pa-re-7ci-dol 8pa-ra 3to-dos||
 ||8sal-vo pa-ra por-8fi-rio 3ca-vall
 ||los 7da-dos es-8ta-ban 3quie-tos||
 ||mar-5ca-ban 2tres|| y 3u-noll
 ||8su blan-5cu-ral con-tras-7ta-ba con el 8sue-lo 3su-cioll
 ||3cua-trol re-pi-8tio+el 3ja-guar||
 ||4quien||
 ||2Yol mur-mu-8ro 3ca-vall
 ||8di-je 3cua-troll

||a-2pu-ra-tel re-pli-8co+el 3ja-guar||
 ||8ya 2sa-bes|| 8el se-8gun-do de la+iz-3quier-dall
 ||7ca-va sin-8tio 3fri-oll
 ||los 6ba-nos es-8ta-ban al 5fon-do de las 6cua-dras|| se-pa-6ra-dos de 7e-llas por 8u-na
 del-8ga-da 6puer-ta de ma-5de-ral y 2no te-8ni-an ven-3ta-nas||
 ||len 6a-nos an-te-7rio-res|| el in-8vier-no 6so-lo lle-5ga-ba al dor-mi-8to-rio de los ca-6de-tes||
 ||co-8lan-do-se por 8los 6vi-drios 5ro-tos|| 8y las ren-6di-jas||
 ||pe-ro 8es-te 5a-no e-ra+a-gre-6si-voll
 ||y 8ca-si nin-7gun rin-8con del co-5le-giol se li-8bra-ba del 6vien-toll
 ||2quel 8en las 7no-ches|| con-se-8gui-a pe-ne-6trar has-ta+en los 7ba-nos|| di-si-8par
 la+he-dion-2dez|| a-cu-mu-6la-dal du-r8ante+el 7di-al 8y des-tru-5ir su+at-8mos-fe-ra 3ti-bial||
 ||8pe-ro 7ca-val ha-8bi-a na-7ci-do y vi-8vi-do+en la 6sie-rrall
 ||es-7ta-bal8a-cos-tum-8bra-do+al3vien-toll
 ||8e-ra el 7mie-dol 8lo que e-ri-8za-ba su 3piel||.
 ||se+a-ca-4boll
 ||7pue-do 8ir-me a dor-4mir|| 8di-jo 3bo-all
 ||8un 7cuer-pol y 6u-na 5voz des-me-su-3ra-dos||
 ||8un plu-6me-ro de 8pe-los gra-5sien-tos|| 8que co-ro-na-ba 8u-na ca-8be-za pro-mi-3nen-tell
 ||8un 5ros-tro di-mi-2nu-tol de 8o-jos hun-7di-dos por el 3sue-noll
 ||te-5pi-a la 8bo-ca+a-3bier-tall
 ||del 6la-bio 8in-fe-5rior|| 8a-de-lan-5ta-dol col-8ga-ba 6u-na 5he-bra de ta-3ba-coll
 ||el 7ja-guar se+ha-8bi-a 6vuel-to a mi-3rar-loll
 ||8en-tro de+i-ma-gi-7na-ria+a la 6u-nal 8di-jo 3bo-all
 ||qui-8sie-ra dor-8mir 3al-goll
 ||2va-yan-sel 8di-jo+el 3ja-guar||
 ||8los des-per-ta-5re a las 3cin-coll
 ||7bo-al y 5ru-los sa-3lie-ron||
 ||8u-no de 5e-llas|| tro-pe-6zo+al cru-8zar el um-7brall 8y mal-3di-joll
 ||a-6pe-nas re-5gre-ses|| 8me des-3pier-tas|| or-de-8no+el 3ja-guar ||
 ||8no te de-7mo-res 3mu-choll
 ||8van a 5ser las 3do-cell
 ||2sil 8di-jo 3ca-vall
 ||su 7ros-trol 8por lo co-6mun 8im-pe-ne-7tra-ble|| pa-re-8ci-a fa-ti-3ga-doll
 ||6voy a ves-3tir-mell

<D1MR> ||2Cua-trol 8di-jo+el ja-3guar||
 ||los 6ros-tros se 8sua-vi-5za-ron|| 8en el res-plan-6dor va-ci-5lan-te que+el 6glo-bo de 5luz
 di-fun-6di-a por el re-7cin-tol a tra-5ves de+es-8ca-sas par-6ti-cu-las 5lim-pias de 3vi-drioll
 ||el pe-6li-gro ha-5bi-a e@|| 8de-sa-pa-re-5ci-dol 8pa-ra 3to-dos|| 8sal-vo 2pa-ra@|| por-8fi-rio
 3ca-vall
 || 2 1 o @ s | 6 d a - d o s | e s - 6 t a - b a n 3 q u i e - t o s ||
 ||mar-6ca-ban 5tres y 3u-noll
 ||su 2blan-ca*|| e@|| 8su blan-6cu-ra con-tras-7ta-ba con el 8sue-lo 3su-cioll
 ||3cua-trol re-pi-8tio+el ja-3guar||
 ||4quien||
 ||2yol mur-mu-8ro 3cavall
 ||8di-je 3cua-troll
 ||a-8pu-ra-2tel re-pli-8co+el ja-3guar||
 ||ya 5sa-bes el*|| el se-6gun-do de la 8iz-3quier-dall

||7ca-val sin-8tio 3fri-oll
 ||los 6ba-nos es-8ta-ban al 5fon-do de@l 8de las 3cua-dras||
 ||se-pa-6ra-dos de 5e-llas por u-na del-6ga-da 5puer-ta de@l de ma-3de-rall
 ||y 2no*! te-7ni-an ven-3ta-nas||
 ||en 6a-nos an-te-7rio-resl el in-6vier-no 8so-lo lle-5ga-ba+ al@l 8dor-mi-6to-rio de l@os
 ca-3de-tes||
 ||co-6lan-do-se por los 8vi-drios 5ro-tos y las ren-3di-jas||
 ||pe-ro 6es-te 5a-no+era+a-gre-7si-vol y 8ca-si nin-6gun rin-8con del co-5le-gio se li-8bra-ba
 del 3vien-toll
 ||2quel 8en las 2no-chesl 8con-se-7gui-al 8pe-ne-2trarl 8has-ta en los 3ba-nos||
 ||di-si-8par la+he-dion-3dez e@l 8a-cu-mu-6la-da du-ran-te+el 7di-al 8y des-tru-6ir
 su+at-5mos-fe-ra 3ti-bial||
 ||8pe-ro 6ca-va+ha-5bi-al na-8ci-do y vi-6vi-do+en la 3sie-rrall
 ||es-8ta-ba+a-cos-tum-8bra-do+al in-3vier-noll
 ||7e-ral el 7me-dio*! el 6mie-dol 8lo que+e-ri-8za-ba su 3piel||
 ||8se+a-ca-4boll
 ||7pue-do 8ir-me+a dor-4mir 8di-jo 3bo-all
 ||6un 5cuerpo 8y+u-na 5voz 8des-me-su-7ra-dos||
 ||8un plu-2me-rolde 7pe-los gra-3sien-tos||
 ||que co-ro-6na-bal 8u-na ca-6be-za pro-mi-3nen-tell
 ||un 6ros-tro 8di-mi-5nu-tol de 6o-jos hun-5di-dos por el 3sue-noll
 ||te-7ni-a la 8bo-ca+a-3bier-tall
 ||del 6la-bio+in-fe-5riorl 8a-de-lan-2ta-dol col-8ga-ba 6u-na 8he-bra de ta-3ba-coll
 ||el 6ja-guar se ha-8bi-a 7vuel-tol 8a mi-3rar-loll
 ||8en-tro de+i-ma-gi-8na-ria+a la 3u-nal 8di-jo 3bo-all
 ||qui-6sie-ral dor-8mir 3al-goll
 ||3va-yan-se! 8di-jo+el ja-3guar||
 ||8los des-per-ta-5re+a las 3cin-coll
 ||8bo-a y 8ru-los sa-3lie-ron||
 ||8u-no de 7e-llosl 8tro-pe5zol al cru-5zarl 8el um2brall y mal-3di-joll
 ||a-6pe-nas re-7gre-sesl 8me des-3pier-tasl or-de-8no+el 3ja-guar||
 ||2no te@l de-8mo-res 3mu-choll
 l l 8 v a n a 8 s e r l a a 3 d o - c e l l
 ||2sil 8di-jo 3ca-vall
 ||su 7ros-trol 8por lo co-6mun 8im-pe-ne-7tra-blelpa-re-8ci-a fa-ti-3ga-doll
 ||8voy a ves-3tir-mell

CATEGORY G : TV Report "LA RUTA DE LA SEDA: LA LEGENDARIA LADAKH"

<G1MP> Spanish speaking male reporter

<G1MP> ||8ca-che-7mi-ral 8en el no-ro-2es-tel 8de la 7in-dial 6ha si-do+un 8im-por-8tan-te 5cen-trol
 8de trans-6por-te+en-tre o-2rien-te y 8oc-ci-5den-tel 6des-de los pri-8me-ros 3tiem-pos||
 ||2al o-5es-te de 8ca-che-7mi-ral 8se+ex-ten-7di-an gan-8da-ra y 2per-sial 8mien-tras que
 6chi-na es-8ta-ba+al 3nor-tell
 ||na-8ci-do en la 7in-dial 8el bu-8dis-mo 8se+ex-ten-8dio a 6chi-na y ja-2pon|| 8vi-a
 8ca-che-3mi-rall
 ||2su an 5zan|| vi-si-8to+es-te lu-5gar|| 8en el 6si-glo 7sie-tel 8y es-tu-2dio bu-3dis-mol
 du-8ran-te 8dos 3a-nos||
 ||no-6so-tros lel e-6qui-po de 8re-co-pi-la-2cion|| de 8ma-te-5rial|| 8nos di-ri-2gi-mos|| 6mas
 ha-cia el 7nor-tela lo 6lar-go de la 5ru-tal que si-8guio+el bu-5dis-mo+ha-cia la-3dakh||
	8el le-gen-6da-rio 8rei-no bu-5dis-tal si-8tua-do en las 6gran-des mon-5ta-nas del pa-3mir			
	la 7gen-te ha		a-6ma-do a 8es-te ca-5mi-nol la 2ru-ta de las 3ca-bras	
	se 8u-ne a 6un ca-5mi-nol 8muy es-car-7pa-dol 8tran-si-2ta-ble 8so-lo pa-ra 3e-las			
	8los cam-pe-2si-nos 8nos en-con-6tra-ron 8a-tra-5pa-dos		8e in-ca-8pa-ces de se-2guir	
a-de-3lan-tell				
	8y a-pa-re-6cie-ron a 8nues-tro 8al-re-de-5dor		8co-mo sur-2gi-dos de la 3na-dall	
	por al-6gun mo-8ti-vo 8des-co-no-5ci-dol los 2hom-bres em-pu-8ja-ban el 5jeepl 8con las			
2ma-nos		8es-con-7di-das 8ba-jo sus 3ca-pas		
	su 8ca-li-da+a-ma-bi-li-7dad		que 8dio a-2po-yo a los via-3je-ros	
8des-de 2tiem-pos re-5mo-tos		nos 2fue		8trans-mi-2ti-dal 8a no-3so-tros
	2la-dakh		es-8ta a 8cua-tro-6cien-tos cua-8ren-ta ki-7lo-me-tros	
se-3na-les				
	8es-te 6es el ca-5mi-nol 8que+a-tra-2vie-sal 6u-na de las 7zo-nas mas 8al-tas del 3mun-doll			
	8pues-to que 8sus nu-me-6ro-sas cor-di-5lle-ras		2lle-gan	
 8de+al-ti-3tud||

ENTREVISTANDO Y REPORTEANDO AL MISMO TIEMPO

	2cual es el 6nom-bre 8de+es-te 6pue-blo							
	3li-kit							
	2li-kit							
	8es-te 6pue-blo se 5lla-ma 3li-kit							
	y 6mas a-5		al 8en las mon-5ta-nas		es-2ta@		8la-dakh-3lit	
	y 2que es lo que+a-8bul-ta 7tan-toll							
	con-8tie-ne 2fue-goll							
	se 7guar-da ahi 2den-tro el 4fue-goll							
	2tu tie-nes 5u-nol 8tam-4bien		2y tam-8bien 4tull					
	8to-do el 6mun-do 8tie-ne 6u-noll							
	de-6jad-me-lo 8ver un mo-2men-toll							
	7que+hay 8den-tro 4de+es-toll							
	8car-3bon							
	2y@*		8os ca-4lien-tall					
	3sill							
	a-8si que+es-6to+es lo que guar-5dais de-8ba-jo 8de las ce-2ni-zas		4eh					

llen 6es-te 5pue-blo2que 6cla-se de tra-3ba-jo ha-2ceisl
 lha-2ce-mos al-3fom-brasll
 ldu-8ran-te 6me-dio 5a-nol el 8pue-blo es-7ta+en-te-2rra-do 8ba-jo la 3nie-vell
 ll8y sus ha-bi-7tan-tesl 8se de-7di-canl a te-8jer al-3fom-brasll
 ll8en Ca-che-5mi-ra las al-6fom-bras se 5te-jenl si-8guien-do el 2rit-mol 8de los 2gri-tosl del 3je-fell
 ll2es-ta 5vo-zl que 8sue-na co-mo 2un 7can-ti-col es-8ta 8dan-do 8ins-truc-6cio-nesl 8pa-ra te-2jerl 8com-pli-8ca-dos di-3bu-josl
 llas al-8fom-bras de 7se-dal re-2quie-ren 8u-na ex-8cep-cio-2nall can-ti-2dadl de tra-3ba-joll
 llin-6clu-so 8cuan-do el te-5ji-dol 2du-ral 8des-de las 6o-cho de la 8ma-5na-nal 8has-ta las 2sie-te de la 5tar-del 8la lon-gi-8tud te-7ji-dal 6no+es su-pe-5rior a los 8dos cen-8ti-me-tros y 3me-dioll
 ll8pa-ra te-2jer u-na 6so-la al-7fom-bral 8se re-8quie-ren 2tresl 8o in-6clu-so 5cua-tro 3me-sesll
 ll8es-te 7ni-no no 8tie-ne 8mas que 2o-cho 3a-nosll
 ll8pe-ro 7di-cen que 2es un 8tra-ba-ja-6dor en 8to-da 3re-glall
 lla 2se-dal 8la ma-6te-ria 5pri-mal 8vie-ne de 3chi-nall
 ll8mien-tras que+el di-7bu-jo es de es-8ti-lo 3per-sal 8y los te-je-7do-res 8son 3in-diosll
 llas al-6fom-bras de 8ca-che-5mi-ral 8son un pro-2duc-tol bro-2ta-dol de la 8ru-ta de la 3se-dall
 ll8en el 6mun-do del bu-6dis-mo 2in-dioll 8la 3in-dial la 8tie-rra 7to-rrl-dal 8es com-pa-7ra-da+a 2un pan-8ta-no ce-na-3go-soll
 ll8mien-tras que+el 6gran pa-5mirll las 8ci-mas gla-6cia-les del 5nor-tel 8son com-pa-2ra-dasl a 8flo-res de 2lo-to 5blan-cas lque flo-2re-cen en el pan-3ta-noll
 ll3la-dakhll
 llse 8dice que+es-te lu-5garl 8es un mag-6ni-fi-co 8rei-no bu-7dis-tal re-8ple-to de 8flo-res 2blan-casl de 3lo-toll
 ll3la-dakhll
 ll2que-da por de-3lan-tell
 ll8muy 3le-josll
 llel 8nom-bre de 7la-dakhl 8sig-ni-6fi-ca+en 8ti-be-7ta-nol 8mas a-2lla de la 8cor-di-3lle-rall
 llmon-7ta-nasl 8mas a-2lla de las 8mon-3ta-nasl
 ll7va-llesl 8mas a-2lla del 3va-llell
 ll8el ca-7mi-no no 8tie-ne 3finll
 llal cru-8zar la gul-ti-ma 8cor-di-5lle-ral lle-8ga-mos a+un 5pue-blo 8que se+ex-ten-7di-a+an-te no-3so-trosl
 ll2es el 8pue-blo de 3lel 8el co-ra-6zon de 3la-dakhll
 llel 8pue-blo se+en-6cuen-tra+a 8u-na+al-ti-5tudl 8de tres 2mil qui-8nien-tos 3me-trosl
 lly 8el con-te-6ni-do de+o-6xi-ge-no del 5ai-rel 8no es su-pe-7rior a la mi-2tadl 8del de las 8tie-rras 3lla-nasl
 ll8la tem-pe-ra-6tu-ra de in-7vier-nol 6y la de ve-5ra-nol di-2fie-renl 8tan-to 7co-mo@l se-6sen-ta 3gra-dosl
 llel pa-8la-cio re-5all de 8nue-ve 6pi-sos de al-5tu-ral se 6al-za en la la-8de-ra mon-ta-7no-sal mi-8ran-do 8ha-cia+a-3ba-jol 8al 3pue-blo
 ll8es u-na for-ta-7le-za cons-tru-6ida en el 8si-glo 8die-ci-3seisl
 ll8a-2quil en 6es-te 2pue-blo 8en el pa-7sa-dol 8con-ver-6gi-an 8ca-ra-7va-nasl 8de los di-fe-6ren-tes pa-5i-sesl ha-7cien-do-lo pa-re-2cerl 8u-na co-mu-ni-8dad ur-6ba-na 8in-ter-na-cio-5nall en mi-2tadl 8de las 8gran-des mon-2ta-nasl de pa-3mirll
 lla-2quil 8hay un an-7cia-nol te-8jien-do 2te-lasl 8en la es-6qui-na 8de la 3ca-llell
 llnos di-2je-ronl 8que su o-7fi-cioll 8es el de te-je-2dor am-bu-3lan-tell
 ll8el va+a la 8ca-sa que le 6ha he-cho+un en-7car-gol y 2te-je 8lo que de-2se-e+el cli-3en-tell

||8su 2suel-dol 8es de cua-8ren-ta y 7cin-co 3ru-piasl 6dia-riasl 8que e-qui-7va-lel a 8u-nos
 6mil tre-5cien-tos 3yensl en mo-8ne-da ja-po-3ne-sall
 ||8en 7la-dakhl 6el esl 8de los que 5ga-nanl 8un sa-2la-rio e-le-3va-doll
 ||7es-tol 8es un di-6bu-jo que de-5jol 8sven 3hea-dingl el 6gran ex-8plo-ra-5dorl de 8a-sia
 cen-3tral||
 ||7hea-thinglvi-si-6to+es-te lu-5garl 8ha-ce se-8ten-ta y 2sie-te 3a-nosl en 8mil
 no-ve-8cien-tos 3seisl||
 ||8ni los 6ros-tros de la 7gen-tel 8ni el as-8pec-to del 5pue-blo 8han cam-3bia-doll
 ||8co-mo si se+hu-6bie-se de-te-5ni-dol el flu-8ir del 3tiem-poll
 ||8pa-ra 7hea-thingl el 8pue-blo de 2lehl 8no+e-ra 6mas que+un 8cam-pa-8men-to 5ba-sel
 8pa-ra la 8ex-plo-ra-7cion del 3ti-betl||
 ||tu-8vi-mos la 7suer-te de te-3nerl 8la a-for-tu-6na-da+o-por-8tu-ni-5dadl 8de vi-si-2tarl 8u-na
 7ca-sal 8que con-ser-6va-ba+un te-7so-rol de re-6li-quias bu-5dis-tasl que 7hea-thingl pa-8so
 por 3al-toll
 ||8el 2esl 3an-chill
 ||7an-chill
 ||en 8nues-tro len-7gua-je se le 2lla-ma 3an-chill
 ||8se 2sigue+en-con-8tran-do 6to-da-5vi-al a 8e-se 5ti-po de doc-4torl||
 ||2bue-no* || la 2gen-te del 6cam-pol 7va a vi-si-2tar al 3an-chill
 ||8pe-ro la 6gen-te del 7pue-blo a-8ho-ra 2val a 8un hos-pi-8tal nor-3mall||
 ||es-8ta+a la iz-6quier-da de+8es-te+e-di-3fi-cioll
 ||8si-gue+e-xis-7tien-do u-na 8co-sa a-4sil 8en un 6pue-blo 8co-mo 7es-tell
 ||2sil 7si-gue+e-xis-3tien-doll
 ||2el es-8ta+a-hi 3den-troll
 ||8ah 2sill
 ||el 6nom-bre 8de+es-te 7an-chil 8es ze-2on nan-3guiall||
 ||2ahl 6es-to es 4su-yoll
 ||8es-to 6es su 8nom-bre y su 8di-rec-5cionl||
 ||8por e-7jem-plol 8es-ta pa-2la-bral 3ta-rul 6es el 8nom-bre 8de+es-te 3pue-boll||
 ||hi-6ci-mos 8u-na vi-7si-ta+a 6un doc-5torl co-no-6ci-do+en 8ti-be-5ta-nol 8co-mo 3am-chill
 ||en 7la-dakhl el ma-8es-tro del 2pue-blo 1la-6ma-do 3lom-popl 8el a-di-2vi-nol 1la-8ma-do
 7om-popl y 8el doc-7torl 1la-2ma-do 7am-chil 8son los 6tres 8gran-des 7je-fesl 8mas
 res-pe-7ta-dos 8por los 8ha-bi-3tan-tesl||
 ||el 6am-chi 7ze-onl es-tu-8dio me-di-6ci-na o-rien-5tal en el 7ti-betl cuan-do 8e-ra 3jo-venl||
 ||el 8am-chi 7ze-onl pre-6pa-ra sus me-di-5ci-nasl 8con las 8hier-bas que 6el mis-mo+ha
 re-co-3gi-doll
 ||6un hom-brel 8que se las-ti-6mo un 7hom-brol 8cuan-do se le ca-6yo+un
 8ca-rro+en-5ci-mal 8ha ve-8ni-do a 2ver al 7am-chil des-de 6un po-8bla-do que+es-5tal a
 6vein-te ki-7lo-me-tros de dis-3tan-ciall||
 ||8el 8am-chi ze-7onl 2tra-ta cual-6quier en-fer-me-5dadl 8con su 2hie-rrol al 3ro-joll
 ||por 7e-sol el se-8nor ze-5onl 2es res-pe-8ta-do co-mo 3am-chil 8el que 8cu-ra 7to-das las
 en-8fer-me-3da-des 8y he-3ri-dasl||
 ||8hay un 6gran hos-pi-5tal 8e-qui-2pa-dol con sis-8te-mas 8me-di-cos oc-ci-den-3ta-lesl en
 3la-dakhl 2pe-rol 6cons-ta que 6mu-cha 5gen-tel a-6un de-5pen-de del 8am-chi ze-3onl||
 ||la 2nie-ve de las 6gran-des mon-8ta-nas de pa-5mir se de-2rri-tel 8y se con-6vier-te+en
 to-5rren-tes de mon-3ta-nall||
 ||8y el 6ri-o que se 8for-ma con 7e-llosl 3flu-yel 8ha-cia 3la-dakhl||
 ||2es-te 8es el 6tra-mo su-pe-5riorl del 2gran 2ri-o 3in-dol la 7ma-dre de la 6ci-vi-li-za-3cionl||
 ||8el bu-7dis-mo de-8bio 1le-2garl 8has-ta 6es-ta re-5gionl via-8jan-do 6ri-o 7in-do a-3rri-ball
 ||el pe-8da-zo de 7te-la que 8cuel-ga del 5hi-lol 8se co-2no-cel 2co-mol 3tar-choll
 ||las 6u-tras bu-5dis-tasl es-8tan es-7cri-tas 8so-bre 3to-do el 3tar-choll||

117di-cen! 2quel las 7u-tras! se+es-8par-cen por el 8mun-do en-7te-rol 8mien-tras el
 6vien-to+ha-ce on-7de-arl el 3tar-choll
 118nos en-con-6tra-mos con 8u-na pro-ce-5sion! 8fu-ne-3ra-riall
 11el fu-ne-7ral ha du-2ra-dol 6to-da u-na se-3ma-nall
 11y en a-2quel 7di-al 8i-ban a 8in-ci-ne-2rar! los 3res-tosll
 118nos di-8je-ron 6que+e-ra el 8fu-ne-5rall de 8u-na an-3cia-na 8cam-pe-3si-nall
 118so-lo a los 6hom-bres 8se les per-5mi-te u-7nir-sel 8a la pro-ce-8sion fu-ne-3ra-riall
 11las mu-7je-res des-6pi-den a 8los di-5fun-tosl en las 8puer-tas de sus 3ca-sasll
 11en-ca-6be-zan la 8pro-ce-5sion! o-2chen-ta 2bon-zos bu-3dis-tasll
 11se-8gui-dos por el a-ta-7udl con 6u-na ban-5de-ra 8ta-lis-3ma-ni-call
 118el cre-ma-7to-riol es-8ta si-8ua-do en 6u-na co-8li-na ro-7co-sal 2jus-to 8en las a-7fue-ras
 del 3pue-bloll
 118los pa-3rien-tes y*! 8los ha-bi-8tan-tes del 7pue-blol 8di-cen a-6dios al di-5fun-tol 8y
 re-8gre-san 8a sus 2ca-sasll
 118so-lo los 7bon-zosl re-a-6li-zan el ser-5vi-cio de 8cre-ma-3cionll
 118que-man la+i-6ma-gen del 7bu-dal di-bu-6ja-da en u-na 8ho-ja de pa-5pell 8pa-ra pe-8dir
 u-na 7gui-a en el 8o-tro 3mun-doll
 11la ce-re-7mo-nia+es e-6xac-ta-men-te la 5mis-mal 8que se prac-2ti-cal en el bu-6dis-mo
 e-so-5te-ri-co del ja-3ponll
 11con-8sis-te+en ha-6cer ar-5der! 2un 7fue-go sa-3gra-doll
 11el 7muer-tol 8ha re-gre-6sa-do a la 5ma-dre 3tie-rrall
 117es-ta es u-na es-6tu-pa bu-5dis-tal que con-6úe-ne los 7res-tosl de un 8gran sa-cer-3do-tell
 118en las ro-6co-sas 8tie-rras 7vir-ge-nes! que hay 6jus-to en las a-8fue-ras de 5lehl se 6al-zan
 2cien-to 5o-cho es-8tu-pas bu-3dis-tasll
 11el 6nu-me-ro 8cien-to 7o-chol 6es 8sig-ni-fi-ca-5ti-vol 8en el bu-3dis-moll
 112pues-to quel 8el 7gongl se gol-8pe-a 6cien-to 8o-cho 5ve-ces! la 8vis-pe-ra de 8a-no
 7nue-vol 8y el ro-6sa-rio 7tie-nel 6cien-to 8o-cho 5cuen-tasl 8en-sar-3ta-dasll
 118en 7la-dakhl el 6tem-plo es co-no-5ci-dol 8por 3gom-pall
 118en ti-be-6ta-no sig-ni-5fi-cal lu-8gar tran-3qui-loll
 11en 8es-te 7gom-pal vi-ven vein-7ti+un 3bon-zosll
 11es 8u-no de los 5tem-plos! 8mas pe-2que-nos de 3la-dakhl
 11las 7o-cho 8de la ma-3na-nall
 118los 7bon-zosl 8se re-2u-nen! 8tras la 1la-3ma-dall
 11en 2la-dakhl 6un ni-no de 8seis 7a-nosl que+a-8dop-ta la 8vi-da del 7claus-trol
 per-ma-6ne-ce+en el 7tem-plol du-8ran-te el 8res-to de su 5vi-dal 2no ca-7san-do-sel ni
 be-3bien-do be-8bi-das al-co-3ho-li-casll
 118ni fu-6man-do ta-7ba-col 2ni co-8mien-do 3car-nell
 11em-6pie-za el ser-6vi-cio ma-tu-3ti-noll
 11la co-6mi-da de 8por la ma-5na-nal se 8to-ma+al 8mis-mo 3tiem-poll
 11la co-7mi-dal 8sin em-5bar-gol con-8sis-te 6sim-ple-8men-te+en 8man-te-7qui-lla
 de-rre-8ti-da en el 3tell
 11los 6bon-zos 8be-ben al 5di-al 6vein-te o 6trein-ta 7ta-zas 8de+es-te 3tel 8con
 man-te-3qui-llall
 116es-te 8jo-ven a-6co-li-tol que 6sir-ve el 5tel se 7lla-mal 3dor-choill
 117dor-choil en-6tro+en la 8vi-da del 5tem-plol a los 7nue-ve 3a-nosll
 118ha pa-8sa-do+un 6a-no en-2te-rol 8pe-ro 6nun-ca+ha vi-si-7ta-do+a su fa-3mi-liall
 11el 8gran sa-cer-6do-te pri-5me-rol de 8es-te 3tem-ploll
 11en-6tro en la 8vi-da mo-na-5call a los 8seis 7a-nosl y 8a los ca-5tor-ce+es-tu-2diol
 8es-cri-8tu-ras bu-3dis-tasl 8en el 3ti-betll
 117dor-choil 8le re-ve-7ren-cial 8co-mo a 6un 7bu-da vi-3vien-tell
 118por la 6tar-del 6dor-choi 8a-ban-do-8no+el 7tem-plol 6jun-to con el 8gran sa-cer-3do-tell

||8por la ma-6na-na ce-8le-bran los ser-8vi-cios en el 7tem-ploll
 ||8y por la 8tar-de van a vi-si-6tar y a ha-5cer los ser-8vi-cios 8en las 3ca-sasll
 ||8los 7bon-zosll re-6pi-ten sus de-6be-res ru-ti-3na-riosll sin 6un so-lo 8di-a de des-3can-soll
 ||len 5la-dakhl 8ca-da 8ca-sa 6tie-ne+u-na ha-bi-ta-Scionll 8pa-ra los ser-8vi-cios re-li-3gio-sosll
 ||la 8sa-la de los ser-7vi-cios se ins-6ta-la en el te-3ja-dol 8don-de la 6vis-ta es me-3jorll
 ||8en el te-6ja-do se 5i-za+u-na ban-7de-ral 8pa-ra in-di-6car a los 8cam-pe-5si-nosll que 8hay
 un 8sa-cer-2do-te de vi-3si-tall
 ||8e-se 7di-al 8e-ra el oc-6ta-vo a-ni-ver-7sa-rio de la 6muer-te de la a-2bue-la de la fa-3mi-liall
 ||a-5si es 8co-mo se cons-7tru-ye la 3ca-sall
 ||la 6plan-ta 5ba-ja es-8ta re-ser-6va-da pa-ra los a-ni-6ma-les do-3mes-ti-cosll 8co-mo 5yaksll
 5re-sesll 7bu-rros y+o-3ve-jasll
 ||8u-nas 6trein-ta ca-5be-zasll que 6cui-dan y man-7tie-nenll 8co-mo si 6fue-ran 7miem-brosll
 8de la fa-3mi-liall
 ||la fa-6mi-lia 7vi-vel 8en la se-8gun-da 3plan-tall
 ||la mu-8jer de la 5ca-sal se 8sien-ta 7fren-te a la 8chi-me-3ne-all
 ||8el com-bus-5ti-blell 8es ex-cre-6men-tol6se-col de 3va-call
 ||8u-na 7bol-sa de 6piel de o-7ve-jal se 8u-sa co-mo 3fue-llell
 ||la co-6ci-na 8for-ma el 5cen-trol del in-te-8res de la fa-3mi-liall
 ||8la can-ti-6dad de ob-8je-tos de 7me-sa 8bien bru-7ni-dosll in-6di-ca la 8pros-pe-ri-5dad de la
 fa-3mi-liall
 ||has-6ta+ha-ce u-nos 8vein-te 5a-nosll 8el sis-6te-ma de po-li-7an-drial 8en el que 6u-na
 mu-7jerll ser-8vi-a de+es-5po-sa a 8dos her-5ma-nosll 6e-ra prac-ti-7ca-do en 8es-ta re-3gionll
 ||tam-6bien se de-5ci-al que 6un va-5ron y 6u-na 5hem-bra de 8ca-da fa-7mi-lial te-8ni-an que
 8con-ver-7tir-sel en 8mon-jes bu-3dis-tasll
 ||8es-tos sis-7te-masll se ba-6sa-ban en la 8ne-ce-si-5dadll de li-mi-8tar el au-2men-to del
 6nu-me-ro de ho-7ga-resll 8pues-to que 6no ha-bi-a 8tie-rra su-fi-7cien-tel
 8pa-ra+a-co-mo-2darll a 6u-na po-bla-8cion en 8cre-ci-3mien-to ll
 ||pe-ro a-6ho-ra que 8se+ha pro-hi-8bi-do la po-li-7an-drial os 8jo-ve-nes han em-pe-6za-do
 a+a-ban-do-8nar los 5pue-bosll pa-ra 6ir-se a vi-2vir a las ciu-3da-desll
 ||2un 8cier-to 7di-al 8a-ban-do-6na-mos el 8pue-blo de 5lehl 8y nos di-ri-7gi-mos 8ha-cia el
 o-3es-tell
 ||que-6ri-a-mos vi-si-5tarll 8al-chi-2gom-pal el 8mas an-6ti-guo 8tem-plo bu-5dis-tal 8de la
 re-8gion de 3la-dakhl
 ||8nos ha-6bi-an 8in-for-5ma-dol de 2quel 8en 6al-chi-7gom-pal 8se con-ser-6va-ban
 mag-8ni-fi-cas 8o-bras de 7ar-te bu-3dis-tasll
 ||8sven 3hea-thingll 6que+e-ra un 8ex-plo-ra-8dor a-va-ri-7cio-sol 8y que tra-6to de 8no
 fi-8jar-se+en 7na-dal 8no ha-bi-a vi-si-2ta-do 8al-chi-3gom-pall
 ||8se nos 6dio+a en-ten-5derll 8que+el te-6so-ro 8mas se-8cre-ta-5men-te lcon-ser-7va-dol del
 6ar-te bu-8dis-ta de 7la-dakhl ya-8ci-a+a-3quil dor-3mi-doll
 ||se-6ten-ta ki-2lo-me-tros de ca-8mi-no de mon-6ta-na cu-8bier-tos por la 7nie-vel
 8se+ex-ten-8di-an 8an-te no-3so-trosll a 6u-na tem-pe-ra-5tu-ral de 8vein-te 5gra-dosll 8ba-jo
 3ce-roll
 ||8se cal-cu-6lo que se 8ne-ce-si-7ta-banll 2cua-tro 5ho-rasll de 6via-je en 8au-to-7mo-vill
 8pa-ra lle-2garll a 8al-chi-3gom-pall
 ||8al-chi-2gom-pa ll8fue cons-tru-7i-dol 8en el 8si-glo 3on-cel 8cuan-do el bu-6dis-mo
 es-8ta-ba en su 8ple-ni-5tudll 8en la re-8gion de 3la-dakhl
 ||a-6qui se 8al-za+un to-5tall de 8cin-co e-di-3fi-ciosll sa-3gra-dosll
 ||el 8mas an-7ti-guol 6es el san-7tua-rio del 8bu-da dai-3ni-chill
 ||8es un san-6tua-rio de-di-7ca-do al 8bu-da 8dai-3ni-chill
 ||o-6ma-ha 8bai-ro-ka-6na-sa 8ta-ta-7ga-tal 8que+es fa-mi-6liar pa-ra los ja-po-5ne-sesll 8en
 las 6gran-des i-5ma-ge-nesll 8del 8tem-plo de to-da-2i-chil en 3na-rall

||8y del 6tem-plo de 8ha-se-2de-ral 8en 8ka-ma-3ku-rall
 ||8en las pa-6re-desl 8de la de-7re-cha 8y de la iz-5quier-dal 8hay di-bu-8ja-dos 6gran-des
 man-5da-lasl que 2cu-brenl 8des-de+el 7sue-lo+has-ta el 3te-choll
 ||8un man-5da-lal re-pre-8sen-ta 6u-na des-crip-8cion pic-7to-ri-cal 8de in-con-6ta-bles
 7bu-dasl que+es-8tan al-re-de-2dor del 8bu-da cen-3trall
 ||los 8bon-zos en es-6ta-do de a-8pren-di-7za-jel se 7sien-tanl 6fren-te al man-5da-lal y
 7tra-tan de 8de-sen-tra-2narl el pro-6fun-do+u-ni-5ver-so bu-3dis-tal a tra-2ves de la
 me-di-ta-3cionll
 ||8nues-tros 6o-jos se que-8da-ron cla-7va-dosl en la fi-6gu-ra del 8bu-da dai-7ni-chil
 pin-8ta-do en el 6cen-tro del man-7da-lal que ha-8bi-a 2fren-te a no-3so-trosll
 ||la 8ma-no de-6re-cha del 5bu-dal en-6vuel-ve+el 8de-do 5in-di-cel de la 2ma-no iz-3quier-dall
 ||2es-to se co-7no-ce co-mo@l od-6hia-dri 7mu-drall
 ||u-na 8for-ma sim-6bo-li-ca del 8sig-no que ex-8pre-sa el 5de-dol 8y que 8has-ta a-7ho-ral
 6so-lo se ha 8vis-to en ja-5ponl 8y en 3chi-nall
 ||8pe-ro a-7qui lo te-2ne-mosl 8fren-te a 8nues-tros 2pro-pios 3o-josll
 ||el 8mon-te 3ko-yal 8en ja-3ponll
 ||el 8tem-plo 6kon-go-2bu-chil del 8mon-te 3ko-yall
 ||8es-te+es el 6tem-plo cons-tru-5i-dol 8por 6ko-bo- da-i-chil co-no-6ci-do tam-5bienl 8co-mo
 ku-3kail 8que+in-tro-6du-jo el bu-5dis-mol 8e-so-2te-ri-co en ja-2ponl 8pro-ce-8den-te de
 3chi-nall
 ||i-8gual que+el man-6da-la de 8al-chi-7gom-pal el man-6da-la del 8mon-te 5ko-yal
 re-pre-6sen-ta al 8bu-da dai-7ni-chi l8en el 3cen-troll
 ||el 6bu-da dai-7ni-chi l8re-pre-sen-3ta-dol 8en la pos-7tu-ral bo-7ha-dri 3mu-drall
 ||el bu-8dis-mo e-so-6te-ri-co del ja-5ponl per-6mi-te se-8guir su 5pis-tal 8mu-cho 8mas al
 o-2es-tel 8des-de 7chi-nal 8has-ta 3la-dakhl
 ||7es-te es el 2tem-plol de 2tres 5plan-tasl 8que re-pre-2sen-ta 8al-chi-3gom-pall
 ||8en el in-7te-riorl la pri-6me-ra y la se-8gun-da 7plan-tasl 8for-man la 2ca-ja de la
 es-ca-5le-ral que a-6lo-ja i-8ma-ge-nes del 3bu-dal
 ||las i-8ma-ge-nes de los 7bu-dasl es-6tan pin-5ta-dasl por 6to-das las pa-5re-desl 8sin de-2jar
 nin-8gun es-8pa-cio va-3ci-oll
 ||en 6tres de las pa-7re-desl de 8es-te lu-5garl se 6al-zan i-8ma-ge-nes de 7bu-dal de 8mas de
 7cin-co me-tros de al-3tu-rall
 ||7es-tasl re-pre-6sen-tan a 5tres bo-di-3sat-basll
 ||8a mi-2ro-kul 8mai-3tre-yall
 ||3ka-nonll
 ||8a-ba-lo-8ki-tes-3ba-rall
 ||i-3mon-yull
 ||man-3yu-krill
 ||8en la 8tu-ni-ca que+en-7vuel-vel a 8es-te 8ka-non bo-7sat-sul es-8ta re-pre-sen-3ta-dal la
 8vi-da pa-la-6cie-ga de ca-che-3mi-rall
 ||8es-ta pin-7tu-ral re-8fle-ja el es-5ti-lol 8de las mi-nia-2tu-ras 3per-sasll
 ||el di-6bu-jo de 8mi-nia-7tu-rasl que 8flo-re-6cio en el mun-so is-7la-mi-col y la be-6lle-za
 que na-8cio del bu-8dis-mo 3in-dioll
 ||8to-das 8es-tas 2sonl re-6li-quias va-7lio-sasl en-gen-8dra-das por la 8ru-ta de la
 3se-dall
 ||al su-6bir a la se-8gun-da 7plan-tal 8u-no se+en-8cuen-tra 6ca-ra a 5ca-ral con 8tres
 bo-di-7sat-basl 8ro-de-8a-dos por 8bu-das man-da-3lall
 ||los 6mu-ros de la ter-8ce-ra 3plan-tal es-6tan cu-8bier-tos por man-7da-lasl 6des-de el
 7sue-lo 8has-ta el 3te-choll
 ||8jun-to al bo-di-6sat-ba man-7yu-kril se 8al-za 6u-na bo-di-8sat-ba fe-me-5ni-nal
 8co-no-7ci-dal 7co-mol 3ta-rall

112ta-ral 8fue in-tro-du-6ci-da en el ja-5ponl y a-7rras-tra 8fie-les se-gui-2do-resl 2co-mo@l
 8ta-ra bo-6sat-sull
 112es el 6bu-da que 8sal-va a las 7gen-tesl 8de las 8di-fi-cul-7ta-desl 8y los de-3sas-tresl
 11el bu-6dis-mo 8se+ex-ten-5diol de la 6mis-ma 7for-mal en 6que+un 8ar-bol se+ex-2pan-del
 a me-8di-da que sus 6nue-vos 7bro-tesl 8van a-rrai-3gan-doll
 11en 6al-chi-7gom-pal 8vi-mos 6mu-chas 5co-sasl 8que nos re-mi-7ti-anl 8al bu-3dis-mol 8del
 ja-3ponl
 118un 2mun-do bri-3llan-tell
 112lle-no de 8co-lo-3ri-doll
 116un 8mun-do de 7bu-dasl 8se en-con-tro per-6fec-ta-8men-te 8con-ser-7va-dol 8en los
 an-8ti-guos 7tem-plosl 8que se 6al-zan en la de-so-7la-dal co-7li-nal ro-5co-sal de la-3dakhll
 11no-7so-trosl
 11el e-6qui-po de 8re-co-pi-la-7cion de 5da-tosl
 11tu-8vi-mos 8mu-cha 3suer-tell
 11ha-8bi-a-mos o-5i-dol que 8al-chi-7gom-pal ce-6rra-ba sus 7puer-tasl 8an-te cual-7quierl
 8ti-po de 7ca-ma-ral 8y que 8nues-tra 8ex-pe-di-5cionl 8e-ra la 2ul-ti-mal 8que po-8dri-a
 fil-3marll
 11la 8nie-ve+em-pe-6za-ba+a de-rre-7tir-sel 8cuan-do tu-6vi-mos la 5suer-tel de sen-2tir el
 8bri-1lo del 3solll
 117es-te es el pri-8mer 5di-al 8de la pri-ma-7ve-ral 8del ca-len-7da-riol 8ti-be-3ta-noll
 11el so-6ni-do 8lla-ma a las 2gen-tesl del 2tem-plol 8de la co-8li-na ro-3co-sall
 11el fes-ti-8val de la pri-ma-5ve-ral 8lar-ga-2men-te+es-pe-5ra-dol es-8ta por 8co-men-3zarll
 11el 6lar-go in-7vier-nol es-8ta lle-2gan-dol 8a su 3finll
 118los cam-pe-7si-nosl 6en-ga-la-5na-dosl 6pa-ra la+o-ca-5sionl a-ce-8le-ran el 2pa-sol 8sin
 que-3rerll
 118es un fes-ti-5val 6de+in-vi-ta-5cionl a la 8pri-ma-2ve-ral que se 8lle-va+a 7ca-bol con
 8u-na com-6ple-ta 8par-ti-ci-pa-5cionl 8de los cam-pe-3si-nosl 8y de los 7bon-zosl del
 3tem-ploll
 11en 7la-dakhl 8el sa-cer-6do-te que 8tie-ne+el ma-8yor 7ran-gol se pre-6sen-ta+an-te el
 7pue-blo 8u-na 8vez al 3a-noll
 116so-lo en 8es-te 3di-all
 117el es el 6bu-dal vi-6vien-tel de 3la-dakhl el 7rei-no bu-3dis-tall
 112so-lol en 6es-te 7di-al la 6sa-la sa-7gra-dal 8se con-2vier-tel en 6un es-ce-3na-rioll
 118bu-das i-6rri-ta-dos 8pin-5ta-dosl 8en las pa-8re-des del 3tem-ploll
 118el fes-ti-6val de pri-ma-5ve-ral 6es tam-5bienl el 8di-a en que 6es-tos
 7bu-dasl 8re-su-2ci-tanl 8des-de+el 8mun-do+os-3cu-roll
 11los 8ni-nos 6bon-zosl que o-7cu-pan el 8pues-to de los
 7bu-dasl que se 6han es-ca-5pa-dol 8de las pin-7tu-rasl 8de los 5mu-ros 8bai-lan co-mo
 3lo-cosl
 11el fes-ti-2vall que 6tie-ne lu-5garl 8u-na 6vez al 5a-nol 8es un 8di-a
 6lar-ga-8men-te+es-pe-7ra-dol 8por los 8ni-nos 7bon-zosl 8pa-ra la 8re-pre-sen-ta-8cion
 es-3ce-ni-call
 11el 8pun-to 6al-gi-do del 8fes-ti-val 5lle-gal 8cuan-do se ex-2pul-sal 8a los es-8pi-ri-tus
 ma-3lig-nosl
 112es-te mu-5ne-col 8que se co-6no-ce 8co-mo da-5hol 8sim-bo-8li-za+el es-6pi-ri-tu
 ma-7lig-nol que ha-6bi-ta+en el co-ra-5zon hu-3ma-noll
 118un 7bu-da l dis-fra-6za-do de 7cier-vol ex-8pul-sa 7le-josl al es-6pi-ri-tu ma-7lig-nol
 ha-8cien-do 6tri-zas al mu-3ne-coll
 11el mu-6ne-co es-ta 7he-chol de ha-8ri-na de 3tri-goll
 118y 2den-tro de 4ell se 3me-tenl 8co-mo re-7lle-no 18vis-ce-ras a-ni-3ma-lesl
 118cuan-do las o-6fren-das que se 8han 7he-chol 8a los 5bu-dasl 6son a-rra-7ja-dasl 8al

7fue-gol el fes-ti-6val que ha du-7ra-dol 8dos 7di-asl 8lle-ga a su 3finll
l1el 8pue-blo de 2la-dakhl 8ha con-se-6gui-do a-le-8jar a los es-2pi-ri-tuslma-3lig-nosll
lly lim-6pia-do sus 8co-ra-7zo-nesl 8gra-cias al 5bu-dal es-6pe-ra la lle-2ga-da de la
8pri-ma-3ve-rall
l18a-bra-6za-da en lo 8mas pro-7fun-dol de las gran-6dio-sas mon-8ta-nas de pa-5mirll
2la-dakhl 8de-mos-8tro 3serl 6u-na 8tie-rra le-gen-7da-rial que a-6un con-8ser-va+el
bu-3dis-moll

CATEGORY H : TV News Headlines

<H1> Telediarlo Headlines (August 9, 1988)

<H1FR> Female Newsreader

<H1MR> Male newsreader

<H1FR> l1el pre-6si-diuml del 8so-viet su-6pre-mol 6ha au-to-ri-7za-do la 8pues-ta en li-ber-5tadl del 6jo-ven de la re-6pu-bli-ca fe-de-8ral de a-le-7ma-nial ma-8ti-as 2russl 8quien a-te-rri-6zo el pa-8sa-do 7a-nol en la 8pla-za 2ro-jal de mos-3cull

<H1MR> l1el de-8rri-bo del air-8bus i-ra-2nil por 6un cru-8ce-ro 8nor-tea-me-ri-7ca-nol en el 8gol-fo 5per-si-col se de-3biol 8an-te 5to-dol a 8un e-2rror hu-3ma-nol se-8gun el in-2for-mel del mi-nis-8te-rio de de-2fen-sal de+es-8ta-dos u-3ni-dosl

<H1FR> l1mar-ga-8ri-ta re-8vi-lla 8hi-ja del in-dus-2triall se-cues-8tra-do 8ha-ce 6cien-to se-8sen-ta+y+un 8di-as por 7e-tal 2ha ma-ni-fes-8ta-do 8hoy que su fa-6mi-lia se+en-cuen-5tral en 8u-na si-tua-8cion 3li-mi-tel 8pe-ro que 6no 8pier-de la+es-pe-5ran-zal 8de que su 8pa-dre 6se-a li-be-3ra-doll

<H1MR> l12hoyl 8pro-se-gui-8ra el 8ries-go de tor-6men-tas en el 8nor-te de+es-5pa-nal que a-6no-che+a-fec-5ta-ronl de ma-6ne-ra+es-pe-5ciall a as-2tu-rias y+al pa-8is 3vas-coll

<H1FR> l18la+au-8dien-cia na-cio-3nall 8ha ra-ti-fi-8ca-do 2hoyl la pri-6sion de los po-li-7ci-as a-2me-dol y mi-8chel do-7min-guezl pre-6sun-ta-3men-te 8re-la-cio-8na-dos con el 3gall

<H1MR> l1y 8lle-ga+el mo-2men-to de@l 8re-cor-8dar 6yal 8los ti-tu-8la-res 2masl 8des-ta-8ca-dos de 6la jor-5na-dal 6an-tes de con-ti-5nu-arl con 8mas no-3ti-ciasl l18va-rias per-8so-nas 6han re-sul-8ta-do 7muer-tasl y 8nu-me-8ro-sas he-7ri-dasl8por des-ca-rri-la-8mien-to de 6un tren de 6vi-a+es-5tre-cha+en 8as-2tu-riasl l18se des-co-8no-ce de mo-7men-tol las 7cau-sas del ac-ci-3den-tell

<H1FR> l1la+au-2dien-cial 8na-cio-5nall 8ha ra-ti-fi-8ca-do 2hoyl 8la pri-2sionl 8de los 8po-li-7ci-as a-2me-do y mi-6chel do-7min-guezl pre-8sun-ta-2men-telre-6la-cio-5na-dosl con el gall

<H1MR> l18el pre-2si-diuml 8del 8so-viet su-5pre-mol 8ha au-to-ri-2za-do la 6pues-ta en li-ber-5tadl del 8jo-ven de la re-8pu-bli-ca fe-de-2ral de a-le-7ma-nial ma-8ti-as 5russl 8quien a-te-rri-2zol 8con su a-vio-7ne-tal en la 8pla-za 8ro-ja de mos-3cull

<H1FR> l1el de-6rri-bo del air-8bus i-ra-5nil por 6un cru-ce-ro 8nor-tea-6me-ri-ca-nol se de-2biol 8an-te 5to-dol a 6un e-8rror hu-3ma-nol se-8gun el in-2for-mel del mi-nis-8te-rio 6de de-5fen-sal 8de los es-8ta-dos u-3ni-dosl

CATEGORY I : TV News - Internal Affairs

<I> Category
 <I1> Students' Exchange (Telediario, august 8, 1988)
 <I1MR> Male newsreader
 <I1FP> Female reporter
 <I1MS> Male interviewed

<I1MR> ||8diez 8jo-ve-nes 8a-le-2ma-nesl de+e-8da-des com-pren-2di-dasl 8en-tre los ca-2tor-ce y los 8die-ci-8sie-te 7a-nosl se+en-2cuen-tran en 8el co-8le-gio san jo-8se@ 8ar-te-2sa-nol 8de la 8lo-ca-li-8dad biz-ka-8i-na de 6lu-jual 8den-tro del pri-2merl 8in-ter-6cam-biol 8in-ter-6na-cio-5nall que 6se re-a-8li-za 8con cha-7va-lesl 8a-co-8gi-dos al 2planl 8de pre-ven-3cionl 8de la 8de-lin-3cuen-ciall

<I1FP> ||el co-8le-gio san jo-8se+ar-te-2sa-nol 8que con-me-8mora es-te 7a-nol 8el vi-8ge-si-mo 6quin-to+a-ni-ver-8sa-rio de su 8fun-da-5cionl 8per-te-ne-2ciol 8a la 6jun-ta pro-vin-8cial de 8pro-tec-8cion de me-5no-resl 8has-ta+el 8a-no+o-8chen-ta y 3cin-coll ||2fe-chal 8en que 8fue trans-fe-8ri-do+al go-8bier-no 3vas-coll ||8ac-mal-7men-tel de-2pende ||8del ins-ti-6tu-to fo-8ral de+a-sis-8ten-cia so-5ciall 8de la 8di-pu-ta-2cion biz-ka-3i-nall ||8en las 8de-pen-6den-cias del 7cen-trol 8con ca-pa-ci-2da>d pa-ra 8cion a-7lum-nosl con-6vi-ven en 8es-te mo-5mentol 8o-chen-ta+y 8dos 5jo-ve-vesl 8en-tre los 5o-chol 8y los die-8cio-cho 7a-nosl 8que por dis-6tin-tas 7cau-sasl 2no pue-den vi-5virl 8con sus 8fa-mi-3lia-resll ||la 8ex-ten-8sion 8del co-2le-giol al-8can-za 2ca-sil los 8diez 2mil 8me-tros cua-5dra-dosl 8de los que 7u-ni-ca-men-tel es-8tan 8e-di-fi-7ca-dosl 8sie-te 3mill ||2cuen-tal con 8tres 8cam-pos de 8ba-lon-7ces-tol 8cua-tro de 7fut-boll 8un fron-8ton cu-7bier-tol y 8a-bun-6dan-tes jar-5di-nesl 8a-de-6mas de los pi-5na-resl y 2un pe-8que-no zo-o-3lo-gi-coll ||los 8diez 8jo-ve-nes 8a-le-2ma-nesl 8y sus 8cua-tro 8e-du-ca-2do-resl 8pa-sa-8ran 6quin-ce 7di-asl en 8nues-tra co-mu-ni-8dad au-5to-no-mal 8in-vi-2ta-dos 8por la 8di-pu-ta-8cion de biz-3ka-iall ||du-8ran-te su+es-2tan-cial 8vi-si-ta-2ranl dis-6tin-tos 8cen-tros de in-te-8res tu-6ris-ti-co del pa-8is 5vas-col 8co-mo mu-5se-osl 6par-ques y 7pla-yasl 8a-de-2mas de las 8tres ca-pi-2ta-les de la 8co-mu-ni-3dadll ||8a par-2tir del 6di-a 5do-cel sal-8dran con des-2ti-nol 8a-le-7ma-nial in-vi-8ta-dos por 8la+a-so-cia-2cion de+a-mi-go-7nia-nosl 8en-ti-6dad e-du-ca-5ti-val 8que re-a-8li-za 6u-na la-8bor de pro-fi-8la-xis 8de-lin-cuen-7ciall 8en la ciu-2dad de hel-sers-3kin-senll ||a-8lli ten-8dran o-ca-5sionl de vi-si-8tar las ciu-8da-des de ber-5linl 2bonn y co-3lo-niall ||8pa-ra 8car-los 8sa-gar-7doyl di-rec-8tor del co-2le-gio 6san jo-8se+ar-te-7sa-nol 8es-tas ex-pe-2rien-cias de+in-ter-5cam-biol 6son muy 8in-te-re-5san-tesl 8pa-ra+am-2pli-arl 8los co-no-ci-8mien-tos cul-tu-8ra-les de los 3jo-ve-nesll

<I1MS> ||atra-8ves 8de+e-sas ac-8ti-vi-7da-desl am-2pli-enl 2su@||8mar-co de 8re-fe-7ren-cial se8a-bran a 8nue-vas cul-7tu-rasl2y@||a tra-8ves8de+e-sa+a-per-7tu-ral e@ 8los mu-2cha-chosl 2lo-grenl 8u-na me-2jor@||6un me-8jor de-sa-5rro-llo ||8e* per-so-2nall y 6u-na ma-8yor 8in-te-gra-5cionl so-3ciall

Category I : TV News - Internal affairs.

<I2> Train accident. (Telediario, August 9, 1988)

<I2MR1> Male newsreader

<I2MR2> Male newsreader

<I2MP1> Male reporter

<I2MS> Male interviewed

<I2MP2> Male reporter

<I2MR1> ||8bue-nas 3tar-des ||

||8gra-ve ac-ci-8den-te fe-rro-2via-rio en as-3tu-rias ||

||al 8me-nos 2cua-tro per-8so-nas han 3muer-tol y 6tre-ce re-sul-8ta-ron he-5ri-das|| 8al des-ca-rrí-8lar 6un 8tren de 8vi-a+es-5tre-chal 8en las cer-ca-2ni-as de la 8lo-ca-li-8dad de in-3fies-toll

||8el ac-ci-5den-tel o-cu-8rrio+ha-ce+a-6pe-nas 8dos 7ho-ras|| 8por lo que 8de mo-2men-tol se 8des-co-8no-ce+ el 6nu-me-ro e-8xac-to de 3vic-ti-mas ||

||el 2tren|| 2que@|| 8pro-ce-6di-a de 8san-tan-5der|| 8des-ca-rrí-6lo+a 8con-se-8cuen-cia de la 6tie-rra+a-cu-mu-8la-da en la 7vi-al de-2bi-do a las 8fuer-tes 8llu-vias de+a-3no-chel||
||2e@|| 8pri-8mer va-5gon|| ha que-8da-do de-8bajo de 6 un 7puen-tel 8lo que di-fi-8cul-ta las la-8bo-res de res-3ca-te ||

<I2MR2> ||8gra-ve ac-ci-8den-te fe-rro-2via-riol 8co-mo+a-de-lan-2ta-ba-mosl 8en as-3tu-rias||

||8un 8tren de vi-a+es-5tre-chal 8ha des-ca-rrí-8la-do+ha-ce a-8pe-nas 2dos 5ho-ras|| de-8bi-do a la 6tie-rra+a-cu-mu-8la-da+en la 7vi-al 8co-mo con-se-2cuen-cia de las 6fuer-tes 5llu-vias|| que+es-ta 8no-che a-fec-3ta-ron|| a 6to-do el 8nor-te pe-8nin-su-3lar||

<I2MS> ||8que 2quie-res que te 6di-gall

<I2MP> ||3nol 8sim-ple-2men-te el 6nu-me-ro de ca-3da-ve-res||

<I2MS> ||el 2nu-me-ro de ca-7da-ve-res|| se su-6po-ne que

3cua-trol 8en prin-2ci-pioll

||8en prin-6ci-pio se su-8po-ne que 3cua-troll

||a-2ho-ral+es-8ta-mos es-pe-8ran-do 6e-soll

||es-6ta-mos es-pe-2ran-do que 8sal-gan o-tros 8dos 5mas 8que+hay de-8ba-jo del va-2gon||

||en-2ton-ces|| la 8re-al ta-6re-a+a-7ho-rales de sa-8car a e-sos 5dos|| po-8si-ble-8men-te 2vi-vosl 3o@|| po-8si-ble-8men-te 6muer-tosl||

||2no se 2sa-bell

||8en prin-6ci-pio+es-8tan

3vi-vosl||

||a-7ho-ra*|| 8has-ta 2que@|| 8de-mos por 8fi-na-li-2za-da la 7o-bral pues 8no se po-d8ra sa-5ber si@|| 8si son 7vi-vosl o es-8tan fa-lle-3ci-dosl||

||6no te 8pue-do de-8cir 3mas||

<I2MP> ||2es que*|| 8ha-ce 8vein-te mi-6nu-tos que ha 8su-ce-8di-do el 8ac-ci-7den-tel

y+es-2ta@*|| 8en el 8a-pea-8de-ro de pin-6tue-les a 8dos ki-7lo-me-tros|| de+in-3fies-tol 8en la 8zo-na+o-rien-8tal de+as-3tu-rias||

||el 8tren cons-8ta-ba de 6dos u-ni-5da-des|| y ve-8ni-a+en di-rec-2cion|| a+A-6rrio-a-das en di-rec-5cion*|| 8o-3vie-doll

||y 8es un 8tren de la ce-2dec||

||cons-8ta-ba de 2dos u-ni-7da-des||

||8e* 2la@| es-8tan lle-2gan-dol en 8es-tos mo-2men-tosl 8am-bu-5lan-ciasll
 ||8y 8por lo que pa-5re-cel 8ya le+han o-2i-do al s*| 2al@| 8guar-dia ci-7vill hay
 6cua-tro ca-5da-ve-resl 2ya@ls e-7gu-rosl y 8lue-go pro-8ba-ble-7men-tel 8o-tros 6dos
 per-5so-nas a-tra-8pa-das de-8ba-jo del 2trenl 8que 6no se 5sa-bel si es-2tanl 3vi-voslo
 es-8tan 3muer-tosl

<I2MP2> ||8cin-co per-8so-nas 3muer-tasl y 8u-na vein-8te-na de+he-7ri-dosl 8es el ba-8lan-ce
 pro-vi-sio-3nall 8por el mo-5men-tol del ac-ci-8den-te+o-cu-3rri-dol 8a la 8u-na 8me-nos
 2cuar-to l8de la 8tar-de de 3hoyll
 ||8al des-ca-ri-2lar un con-3voyl de 8dos u-ni-8da-des de 7ce-decl 8en el 8a-pe-a-8de-ro de
 pin-3tue-lesll
 ||a 8dos ki-2lo-me-trosl de la 8lo-ca-li-8dad as-tu-2ria-na de in-3fies-toll
 ||8es-tas 2sonl las pri-8me-ras i-3ma-ge-nesl 8y la pri-6me-ra+ in-for-ma-5cionl
 8de+ur-2gen-cial que nos 8ha lle-2ga-do del su-3ce-soll
 ||el 6tren ac-ci-den-7ta-dol con 6mas de cin-2cuen-ta via-8je-ros a 5bor-dol ha-8ci-a la
 2li-ne-al san-tan-2der o-3vie-doll
 ||la 8tie-rra+a-cu-mu-8la-da en las 7vi-asl por e-8fec-to de las 6fuer-tes 7llu-viasl
 ca-8i-das en la 8no-che de+a-8yer y 6es-ta ma-dru-7ga-dal pa-8re-ce+ha-ber 8si-do la
 6cau-sa del 8des-ca-ri-la-5mien-tol de las 2dos u-ni-8da-des del 3trenl 8que se
 8pre-ci-pi-6ta-ron ba-jo+un 7puen-tel 8jun-to+a la ca-rre-8te-ra na-cio-5nall
 seis-8cien-tos 8trein-ta+y 3cua-troll
 ||se-8gun o-tras ver-5sio-nesl el 8tren pu-do 8des-ca-ri-2larl a 6cau-sa de
 8la+i-rrup-5cionl de u-na 2ye-gua en la 3vi-all
 ||8se co-8no-ce 8ya la+i-den-ti-2dadl de 8tres de las per-2so-nasl fa-lle-3ci-daslen
 8es-te+ac-ci-3den-tell
 ||2sonlf ran-8cis-co ja-5vier fer-8nan-dez 3lo-dosl de
 gi-3jonll
 ||a-8me-lia 8sil-va+a-3lon-sol de 8u-nos cin-6cuen-ta 7a-nosl 8y do-mi-ci-2lia-da en
 8san-tan-5derl 8y su 2hi-ja ma-ri-a je-5susl ce-8ba-llos 3sil-vall
 ||lin-me-6dia-ta-8men-te des-5puesl de pro-du-8cir-se+el su-2ce-sol 8se+i-ni-2cia-ronl las
 ta-8re-as de res-2ca-tel 8de los he-5ri-dosl y de los 8cuer-pos de las 6vic-ti-mas
 mor-5ta-lesl 8de+es-te si-3nies-troll
 ||8aun-que los e-6qui-pos de res-5ca-tel +es-8tan en-con-8tran-do-se 8con
 di-fi-cul-2ta-desl 8pa-ra+ac-ce-2der a los va-3go-nesll

<I2MR2> ||tam-2bien en as-7tu-riasl las in-8ten-sas 2llu-viasl ca-8i-das es-ta 5no-chel 6han
 pro-vo-8ca-do+i-8nun-da-5cio-nesl en el ex-8tre-mo+o-rien-2tall 8del prin-ci-3pa-doll
 ||8mas de tre-8cien-tas per-2so-nasl 8han si-do+e-va-6cua-das de 7cam-pingsl 8en las
 cer-ca-8ni-as de 8ri-va-de-2se-llal y 3lla-nesll
 ||8has-ta 6es-te me-dio-5di-al el 6tra-fi-co per-ma-ne-8ci-a cor-5ta-dol 8en las
 na-cio-6na-les seis-8cien-tos trein-ta+y 2dosl y seis-8cien-tos 6trein-ta+y 7cua-trol 8a su
 8pa-so por la 3zo-nall
 ||8en el pa-8is 5vas-col la 8fuer-te tor-2men-tal de 8llu-via y
 gra-2ni-zol que 8ha des-car-6ga-do 8es-ta ma-dru-7ga-dal 8pue-de ha-8ber in-flu-2i-dol
 enla 8muer-te de 6sie-te per-8so-nas en ac-ci-2den-te de 7tra-fi-col y 8el
 des-ca-ri-la-6mien-to de 8un 3trenll
 ||8el ac-ci-8den-te 8mas 5gra-vel que cos-8to la 8vi-da a los 8cin-co+o-cu-6pan-tes de
 8un tu-7ris-mol se pro-8du-jo+en 8la+au-to-8pis-ta 8a 7o-chol 8a la en-8tra-da de 8san
 se-bas-3tianll
 ||el ve-8hi-cu-lo 8se+es-tre-2llol con-tra 6u-na 8va-lla de 6pro-tec-5cionl 8y se par-8tio
 en 3dosll
 ||8po-co 5an-tesl en 8me-dio de la 8fuer-te 5llu-vial 8o-tro tu-2ris-mo de ma-8tri-cu-la
 8me-li-5dien-sel se ha-8bi-a sa-2li-do de la na-cio-8nal 5u-nol 8en las cer-ca-8ni-as de

8an-doa-3inll

llsus 6dos u-ni-cos o-cu-2pan-tes mu-3rie-ronll

lltam-8bien des-car-6ga-ba u-na 8fuer-te tor-5men-tal 8so-bre la lo-ca-li-8dad biz-ka-8i-na
de 8a-rri-go-7ria-gal cuan-do 8es-ta ma-dru-2ga-dal des-ca-rri-2lo+un 8tren de
mer-can-3ci-asll

llno 8hay ex-pli-ca-8cion o-fi-2ciall so-bre 8es-te ac-ci-2den-tel 8que se pro-3du-jol en
8un 8pa-so a ni-3velll

lla pe-8sar de su 8a-pa-ra-to-si-5dadl 2no se han re-gis-8tra-do 3vic-ti-masll

CATEGORY I : TV News - Internal Affairs

<I3> Traffic conditions (Telenorte, August 8, 1988)

<I3MR1> Male newsreader

<I3MP> Male reporter

<I3MR2> Male newsreader

<I3MR1> 118dos se-8ma-nas des-7puesl 8de la 8trom-ba de 7a-gual ca-8i-da 8fun-da-men-6tal-men-te 8so-bre gi-7puz-koal eus-2ka-dil 8ha 6vuel-tol a+8a-te-mo-ri-7zar-sel 8es-ta pa-8sa-da 3no-chel 6an-te la 8gra-ni-5za-dal la 5llu-vial y+el 6fuer-te 7vien-tol que 6hal 8o-ri-gi-8na-do di-6ver-sosl pro-8ble-mas de 5tra-fi-col 8des-pren-di-7mien-tosl y+al-6gun 8ca-so de*1 psi-3co-sisl

118es-te tem-po-5rall 8ha po-8di-do 6in-flu-5irl en 3dosl ac-ci-8den-tes de 7tra-fi-col que 8han cos-8ta-do la 7vi-dal a 6sie-te per-7so-nasl 6en las cer-ca-5ni-asl 6de san se-bas-3tianl

<I3MP> 118nue-ve 5li-trosl en 8al-go 5me-nosl de 6un 8cuar-to de 7ho-ral re-co-8gio es-ta 5no-chel 8el ob-ser-va-8to-rio me-teo-ro-8lo-gi-co 6do-nos-7tia-rral re-gis-6tran-do-se+8i-gual-3men-tel 6vien-tos que+al-can-8za-ron ve-8lo-ci-8da-des 6su-pe-5rio-resl 8a los 6cien ki-8lo-me-tros 6por 3ho-rall 118la si-tua-8cion cli-ma-to-7lo-gi-cal que+es-8ta pa-de-8cien-do eus-2ka-dil du-8ran-te 6es-te ve-5ra-nol 8ha si-do 8ca-li-fi-8ca-da por al-8gu-nos ex-5per-tosl co-mo 8a-3ti-pi-cal 8por la in-6ten-si-dadl 8con que se+es-8ta pro-du-3cien-doll 11el 8fuer-te tem-po-6ralde las 8ul-ti-mas 5ho-rasl 8ha a-gra-8va-do la 8cir-cu-la-3cionl 8en al-8gu-nas ca-rre-8te-ras 5vas-casl 8fun-da-men-2tal-men-te de se-8gun-do 3or-denl 118en con-5cre-tol 8la co-mar-8cal qui-6nien-tos 3diezl 8en-tre 8gor-de-5jue-la y 8ar-ce-5nie-ga+en 8biz-7ka-ial se+en-8cuen-tra cor-8ta-da+al 3tra-fi-col 8re-co-men-6dan-do-se 8des-de la ert-5zain-tzal se+ex-8tremen las 8pre-cau-8cio-nes en el 6res-tol y 6so-bre to-dol 8que los ve-8hi-cu-los que cir-6cu-lenl 8por biz-7ka-ial es-8ten a-8ten-tos a las po-8si-bles 8bol-sas de 5a-gual 8que la 3llu-vial 2ha-ya o-6ri-gi-na-do en al-8gu-nas 3zo-nasl 11las 8ma-las con-di-8cio-nes 7via-riasl 8han po-6di-do in-flu-ir tam-5bienl en el 6tra-gi-co re-sul-8ta-do re-gis-7tra-dol en 6dos ac-ci-8den-tes de 7tra-fi-colo-cu-2rri-dosl 6es-ta 8ma-dru-7ga-dal 8en las 8pro-xi-mi-2da-desl 8de san 6se-bas-tianl que 6han cos-8ta-do la 8vi-da+a 8sie-te per-3so-nasl 11el 8mas 8gra-ve de los 5cua-lesl 6tu-vo lu-8gar so-bre las 8tres y 7me-dial en el 8ba-rrio do-nos-tia-rra de 6in-txau-7rron-dol 8cuan-do 6un peu-3geotl qui-8nien-tos 5cin-co 18ma-tri-cu-8la-do en 8san se-bas-3tianl o-cho 8mil do-8cien-tos o-8chen-ta+y 3tresl 6le-tra 7e-quisl 8que cir-cu-8la-ba por la+au-to-6pis-ta lbe-2ho-bia bil-7ba-ol se sa-8lio de 6la cal-7za-dal cho-3can-do con-tra 6u-na 8va-lla me-8ta-li-ca de 6pro-tec-7cionl y+es-tre-2llan-do-sel 8pos-te-7rior-men-tel con-6tra+un pi-7larl so-8por-te de+un via-3duc-toll 11los 8cin-co+o-cu-8pan-tes del ve-7hi-cu-lol 8que por la vio-8len-cia del 3cho-quel que-6do sec-cio-na-do+en 2dos 7par-tesl 8fa-lle-8cie-ron 6prac-ti-ca-8men-te+en el 3ac-toll 118u-nos cua-8ren-ta mi-8nu-tos 6an-tesl de 8es-te luc-8tuo-so 8ac-ci-7den-tel 8o-tro peu-6geotl qui-8nien-tos 2cua-trol 8ma-tri-cu-6la-do en me-7li-llal 6mil cua-8ren-ta+y 3dosl 6le-tra al 8que cir-cu-8la-ba por la na-cio-8nal 7u-nol 8en-tre an-do-6a-in y la-7sar-tel se sa-2liol 8de la cal-5za-dal mu-6rien-do sus 8dos o-cu-3pan-tesl 11por 8o-tra 7par-tel +un 8tren mer-can-6ci-asl que cir-cu-8la-ba+en-tre las es-ta-6cio-nes del or-2du-na y bil-7ba-ol 8des-ca-mi-2lo+es-ta 6ma-dru-7ga-dal 8sin que se pro-du-8je-ran des-8gra-cias 6per-so-3na-lesl

ll8co-mo con-se-8cuen-cia de 7e-llo! el 8tra-fi-co 8fe-rro-6via-rio 8en-tre ma-2drid y
 bil-7ba~ol 8ha per-ma-ne-8ci-do cor-2ta-do du-8ran-te 6par-te de 6la ma-7na-nal
 8e-fec-6tuan-do-se+el trans-8bor-do de los 6pa-sa-7je-ros! que 8han con-ti-8nua-do
 6via-je! 8sin ma-8yo-res 8con-tra-3tiem-pos!!

<I3MR2> llpre-8ci-sa-7men-tel 8las con-se-2cuen-cias! 8de las 2llu-vias! 8to-rren-6cia-les!
 8a-cae-7ci-das! 8ha-ce 6dos se-7ma-nas! 6en eus-7ka-dil 8cen-tra-8ran la+a-ten-7cion!
 8del con-8se-jo 7vas-col 6de fi-7nan-zas! que 8es-ta tar-de ce-7le-bral 8u-na re-u-2nion!
 en vi-7to-rial 6con la pre-7sen-cial 8por pri- 8me-ra 5vez! del 2nue-vol 8con-se-2je-rol
 6de ha-8cien-da y+e-6co-no-7mi-al al-8fon-so ba-sa-3goi-till
 ll8el con-7se-jo! 8que pre-2si-del 8el 8vi-ce 8den-da-5ka-ril ra-8mon 7jau-re-guil
 8es-tu-dia-7ral 8u-na nor-ma-8ti-va fis-8cal 6u-ni-ta-rial des-ti-8na-da+a 3quie-nes! 6han
 si-do da-7na-dos! 6por el pa-8sa-do tem-po-2ral!!
 llma-7na-na l8el e-je-cu-6ti-vo en 7ple-no l8 man-ten-7dral u-na reu-8nion de
 ca-3rac-ter! ex-6tra~or-di-7na-riol 6pa-ra el es-2tu-diol 6de las po-2si-bles! a-3yu-das! a
 8los 8dam-ni-fi-2ca-dos!!

CATEGORY I : TV News - Internal Affairs

<I4> Transport (Telenorte, August 8, 1988)

<I4MR1> Male newsreader

<I4FP> Female reporter

<I4MR2> Male newsreader

<I4MR> ||8el de-par-ta-8men-to de in-8dus-tria y co-6mer-cio del go-8bier-no 5vas-col
8or-de-na-3ral 6en se-7tiem-brel 8la pa-ra-8li-za-2cionl del trans-8por-te+es-co-8lar 6en
bis-7ka-ial 2sil los 8au-to-8bu-ses de-di-6ca-dos a rea-li-5zarl 6es-te ser-7vi-ciol
con-ti-6nu-an sin cum-5plirl las 2nor-masl vi-3gen-tesl 2en ma-3te-rial 2de
se-gu-ri-3dadll

<I4FP> ||8la le-gis-la-8cion vi-7gen-te lo-8bli-ga+a las em-8pre-sas del trans-8por-te+
es-co-5larl 8a ins-ta-8lar en las 8puer-tas de 8sus ve-7hi-cu-losl 6un sen-5sori que
im-2pi-dal su 8pues-ta en 7mar-chal mien-tras 8es-tas per-ma-8nez-can a-3bier-tasl
||8el de-par-ta-8men-to de in-8dus-tria y co-7mer-ciol 8co-mu-ni-6co+en su 7di-al 8a
la+a-so-cia-8cion de 8trans-por-7is-tasl 8la+o-bli-ga-8cion de cum-8plir es-tas
5nor-masl 8y+es-ta-ble-6cio un 5pla-zol 8pa-ra que 6di-chas em-7pre-sasl 8a-de-8cua-ran
sus ve-3hi-cu-losll
||8el pa-2sa-dol 8trein-ta de a-5brill ex-pi-8ro 8di-cho 3pla-zoll
||8a 8flo-ta de+au-to-8bu-ses de gi-6puz-koa y 5a-la-bal 8ins-ta-8la-ron sus sen-7so-resl
8sin que o-cu-6rrie-ra lo 5mis-mol 8con la de biz-3ka-iall
||8en 8es-ta pro-7vin-cial e-8xis-ten en 8la+ ac-tua-li-5dadl cua-tro-6cien-tos
au-to-7bu-sesl 8que se de-8di-can al trans-8por-te de+es-co-3la-res ll
||8de 7e-llosl 2so-lol do-8cien-tos no-8ven-ta+y 7sie-tel es-6tan ca-li-fi-8ca-dos has-ta+el
mo-5men-tol 8co-mo 6ap-tos pa-ra 8de-sa-rro-5llarl 8es-ta+ac-ti-vi-3dadll
||8el go-8bier-no 3vas-col a tra-6ves de su 8de-par-ta-8men-to de in-7dus-trial 6ha
ma-ni-fes-8ta-do su 8in-ten-5cionl de ha-8cer cum-8plir ri-gu-8ro-sa-7men-tel 8di-cha
nor-ma-3ti-vall
||8en 8ca-so con-7tra-riol el 6pro-xi-mo 8mes de
se-5tiem-bre ||8los au-to-2bu-sesl que 6no es-tenl de-6bi-da-men-te 8a-con-di-cio-7na-dosl
se-8ran pa-ra-li-3za-dosl

<I4MR2> ||8y con-ti-2nua-mosl ha-8blan-do de trans-3por-tesll
||8aun-que+en 2es-te@l 8ca-so de trans-3por-tesl 2pu-bli-cosl
||8a par-2tir del 8mes de se-3tiem-brel 8en-tra-2ral 8en vi-3gorl 8el ||8a-2ma-dol 6bo-no
8busl 6pa-ra los u-7sua-riosl 6del 8los trans-8por-tes co-lec-8ti-vos bil-ba-3i-nosl
||8es-ta tar-7je-talin-2clu-yel 8por el 3pre-ciol glo-6bal de 8cua-tro-8cien-tas 8trein-ta
pe-5se-tasl 6un to-5tall de 8diez 3via-jes ll
||8los au-to-8bu-ses 8y mi-cro-7bu-sesl 3quel a par-8tir de+en-8ton-ces ten-3dranl 6un
pre-cio 8u-ni-7ta-riol 6de se-8sen-ta pe-5se-tasl 8por el bi-8lle-te sen-3ci-lloll
||8la co-mi-8sion de 8pre-cios de+eus-7ka-dil 8del de-par-ta-8men-to de in-7dus-trial del
go-8bier-no 5vas-co ||8a-pro-2bol las 8nue-vas ta-8ri-fas el pa-8sa-do 7vier-nesl 8y
a-cor-8do tam-2bienl 6la gra-tui-3dadl 8del bi-5lle-tel 6pa-ra los ju-bi-7la-dosl 6con
pen-7sio-nesl 8in-fe-2rio-resl 8alba-8re-mo 8es-ti-pu-7la-do ||8po rel 8a-yun-ta-3mien-toll
||8los bo-no-7bu-sesl po-2dranl 8ad-qui-6rir-se en 8to-dos los 7pues-tosl 6de la 7on-cel
a-8si co-mo+en di-6ver-sos 5pun-tosl a-2unl 8sin con-cre-2tarll

CATEGORY I : TV News - Internal Affairs

<I5> Drug Smuggling (Telediario, August 9, 1988)

<I5MR> Male Newsreader

<I5FP> Female Reporter

<I5MR> lldes-cu-2bier-tol un 2nue-vo e im-por-2tan-tel a-8li-jo de 3dro-gasl
 ll8la po-li-2ci-a de las 7pal-masl 8ha in-ter-ve-5ni-dol 6trein-ta ki-lo-2gra-mosl 8de
 co-ca-7i-nal 8que pro-ce-8den-tes de su-da-7me-ri-cal 5y+a-fri-cal 8se+in-ten-8ta-ba
 dis-tri-bu-7irl en ca-7na-riasl y di-8ver-sos 2pun-tosl 8de la pe-3nin-su-lall
 llla 2dro-gal ve-2ni-al 8ca-mu-2fla-dal en di-8ver-sas 2pie-zasl 8de+un au-to-3mo-villl

<I5FP> llla 2dro-ga 8fue des-cu-7bier-ta l8por el 6gru-po es-pe-2cial 8de+es-tu-pe-fa-7cien-tasl
 y+el ser-7vi-ciol de vi-gi-7lan-cia+ a-dua-8ne-ra de las 5pal-mas len 8un 2co-che 8ford
 7sie-rral de ma-6tri-cu-la 8ve-ne-zo-5la-nal que ha-7bi-a lle-2ga-do a las 5pal-masl en
 6un bar-co 8pro-ce-2den-tel 8de ca-3ra-casl
 ll8los vein-2tio-chol 8ki-los de 8co-ca-7i-na lve-8ni-an ca-mu-7fla-dosl en 8u-nos
 de-7po-si-tosl de 8u-nos 7o-cho a 8diez cen-6ti-me-tros de+an-5chu-ral 8que se ha-6bi-an
 a-dap-5ta-dol 8a las 2for-masl 8de la ca-rro-ce-2ri-al 8del ve-3hi-cu-loll
 ll8en la o-8pe-ra-5cionl 8fue-ron de-te-2ni-dosl 8dos ca-3na-riosl 8u-no de 7e-llosl
 7e-si-8den-te+en 2ve-ne-7zue-lal que o-pe-7ra-banl 8co-mo+a-8gen-tes tu-3ris-ti-cosl
 ll8en su 2lu-chal 8con-tra el 8tra-fi-co de 7dro-gasl 8la po-li-8ci-a de las 7pal-masl 6ha
 in-ter-ve-5ni-dol en 8o-tras 8dos o-pe-ra-7cio-nesl 8dos 2ki-losl y 8me-dio de
 8co-ca-6i-na 5masl 8y+han 8si-do de-te-7ni-dasl 8diez per-2so-nasl 8en-tre+es-pa-5no-les
 8y+ex-tran-3je-rosll

CATEGORY I : TV News - Internal Affairs

<I6 Drugs in Gaols (Telenorte, August 8, 1988)
 <I6FR> Female Newsreader
 <I6FP> Female Reporter
 <I6MS> Male interviewed

<I6FR> ll8e-vi-2tarl el 8nar-co-6tra-fi-col 8den-tro de las 7car-ce-lesl 8es el ob-je-2ti-vol
 8fun-da-men-2tall 8que per-se-gui-2ral el 8nue-vo di-rec-6tor ge-ne-5rall de
 8ins-ti-tu-2cio-nesl 8pe-ni-ten-3cia-riasll
 llan-8to-nio a-sun-5cionl 8ha to-7ma-do po-se-2sionl 8de su 2car-gol 8es-ta ma-2na-nal
 8en el mi-nis-6te-rio de jus-7ti-cial 8an-te 8el ti-tu-2larl 8del de-par-ta-7men-tol
 en-8ri-que mu-3ji-call

<I6FP> ll8el 8nue-vo di-rec-8tor ge-ne-2rall 8de ins-ti-tu-8cio-nes 8pe-ni-ten-7cia-riasl 6ha
 re-co-no-5ci-dol 8que la 8lu-cha 8con-tra el 8nar-co-2tra-fi-col 8den-tro de las 5car-ce-lesl
 8es un pro-2ble-mal di-8fi-cil 6de+a-ta-5jarl 7pe-ro+ha a-na-2di-dol 8que+e-se se-2ral
 8u-no de los 8ob-je-2ti-vosl fun-8da-men-3ta-lesll

<I6MS> llte-8ner pre-2sen-te@l 8el a-ta-2jar ell 8el 2que*! la 2dro-gal 8co-mo 8vul-gar-2men-tel
 lla-6ma-mosl 8en-tre en las 7car-ce-lesl 8hay que cor-3tar-lol 8hay que ser 8muy
 ta-3jan-tes en 8e-sos 7te-mas 4nol 8hay 2que@l 8ga-ran-ti-2zarl 8la sa-2lud de los
 8in-ter-7na-dos l8y+a-de-2masl 8re-in-ser-2tar-losl 8y ha-8cer po-3si-blel ha-8cer
 po-7si-blel pro-cu-8rar tam-5bienl to-8mar i-ni-cia-8ti-vas de em-3ple-ol 8en las
 pri-3sio-nesll

<I6FP> llen 8cuan-to al re-6cien-te sui-5ci-diol 8de ra-fa-8el es-co-5be-dol an-8to-nio
 a-sun-2cionl 8ha ma-ni-fes-3ta-dol que 6no se 8pue-de me-5dir l8la si-tua-8cion
 8pe-ni-ten-7cia-rial por 8e-se 6ca-so con-5cre-tol 2ya quel 8des-de 8su 2pun-to de 5vis-tal
 se-8ri-a in-2jus-tol 6pa-ra el 5res-tol 8de los re-3clu-sosll
 ll8en el 6ac-to de 8to-ma de 7po-se-sionl 8del di-rec-8tor ge-ne-6ral l de
 8ins-ti-tu-8cio-nes pe-6ni-ten-5cia-riasl el mi-2nis-tro de jus-2ti-cial en-8ri-que
 mu-7ji-ca l8ha ma-ni-fes-3ta-dol re-fi-8rien-do-se ta-m-8bien 6a es-co-5be-dol que
 7aun-que la si-tua-2cionl 8en las 8car-ce-les 6es 7ma-lal el 2mor-bol se 8ha
 6in-ter-5pues-tol 8en-tre los 8da-tos 7ob-je-ti-vosl 8y la o-pi-8nion 7pu-bli-cal
 6im-pi-dien-do 8que se co-5noz-cal 6con ri-5gorl los 8he-chos con-3cre-tosll
 llpor 8o-tra 5par-tel an-8to-nio 6a-sun-5cionl 8ha a-se-gu-2ra-dol que+es-8ta dis-6pues-to
 a sen-7tar-sel 8pa-ra 8ne-go-3ciarl 8con los 6fun-cio-na-riosl 6de pri-7sio-nesl 8sus
 re-i-8vin-di-ca-3cio-nesll

CATEGORY I : TV News - Internal Affairs.

<I7> Personality Kidnapped (Telenorte August 8, 1988)
 <I7MR> Male newsreader
 <I7FS> Female interviewed
 <I7FP> Female reporter

<I7MR> ||8mar-ga-8ri-ta re-6vi-llal 8hi-ja del in-dus-6triall se-cues-8tra-do por 5e-tal 8ha de-cla-8ra-do 6hoyl al pro-5gra-ma 8por la ma-7na-nal 8que su fa-2mi-lial se+en-7cuen-tra en 8u-na si-tua-2cionl 3li-mi-tel 8pe-ro que 8no 3pier-del la es-pe-7ran-zal 8de que su 7pa-drel 8se-a li-be-3ra-doll ||8e-mi-8lia-no re-7vi-llal 8fue se-cues-2tra-dol 2ha-cel 6cien-to se-sen-ta+y 8un 5di-asl 8por la 2ban-dal 8te-rro-3ris-tall

<I7FS> ||8lo que te-2ne-mosl 8es 2u-na*! 8si-tua-2cion*! 8de su-fri-7mien-to que 2ya@*! 2m@*! 8no sa-7be-mosl 8re-sis-2ti-mos 7por-que@*! 8por-que te-2ne-mosl 8que re-sis-7irl 7pe-ro*! 2pe-rol es-8ta-mos lle-8gan-do al 3li-mi-tell

<I7FP> ||8mar-ga-8ri-ta re-7vi-llal que 8pa-sa las 8no-ches j8un-to al te-7le-fo-nol 8ha ma-ni-fes-2ta-dol que+a me-8di-da que 8trans-cu-6rran los 7di-asl 8se+ha-ce 8mas di-2fi-cill pre-ve-2erl el fi-2nall 8del se-2cues-trol 8de su 3pa-drel 8quien per-ma-2ne-cel 8en po-2derl 8de la 8ban-da te-rro-8ris-ta 3e-tal 8des-de que+el pa-6sa-do vein-ti-8cua-tro 6de fe-7bre-rol 6fue-ra in-8tro-du-5ci-dol a 8pun-ta 6de pis-5to-lal 8en un 6au-to-5mo-vill 8cuan-do se dis-po-2ni-al a en-8trar en su 8do-mi-3ci-lioll ||8la fa-8mi-lia re-5vi-llal 8que+has-ta+el mo-2men-tol 7no+ha re-ci-2bi-dol nin-8gu-na 7prue-bal que de-2mues-trel 8que+el 8in-dus-2triall se+en-7cuen-tra 2bienl man-8tie-ne la es-pe-7ran-zal 8so-bre+el es-6ta-do de sa-5ludl 8del se-cues-3tra-dol 8quien cum-3pli-ol se-8sen-ta 7a-nosl el pa-8sa-do 8trein-ta de 3ju-niol 8cua-tro me-6ses des-5puesl 8de que 8se+i-ni-8cia-ra su 8cau-ti-3ve-rioll

<I7FS> ||8y no-7so-tros! 8pen-2sa-mos que@! 2no que 8pue-da+es-8tar 3bienl 8pe-ro que 8pue-da+es-2tarl 8a-guan-3tan-do-lo 2bienl 2por-que@! 2el 8es muy 7fuer-te yl no-6so-tros si es-8ta-mos a-5sil es 2porl 8por-que sa-2be-mosl 2que+el es 3fuer-tel 8y tra-2ta-mos de*! de po-2ner-nosl 8a su al-3tu-rall

CATEGORY I : TV News - Internal Affairs.

<I8> Radio station (Telenorte, August 8, 1988)

<I8MR> Male newsreader

<I8FP> Female reporter

<I8MR> lly 2trasl el 8am-plio 6blo-quel 8que+he-mos de-di-8ca-do 7yal 8a la
8me-teo-ro-lo-6gi-a+en eus-3ka-dil 8va-mos con 8o-tros 3te-masl 6en el 8te-le-2nor-te ll
ll8el go-8bier-no cen-8tral en-via-3ral 8en las 8pro-xi-mas 7ho-rasl 6un
re-que-ri-3mien-tol 6por es-5cri-tol 6a los 8res-pon-8sa-bles de las 8e-mi-2sio-nesl de
6ra-dio eus-5ka-dil en 8on-da 3me-dial 6pa-ra que 8ce-sen en las 7mis-masl 6por
ca-re-2cerl de 6la co-rres-pon-8dien-te au-to-ri-za-3cionll

<I8FP> ll8el re-que-ri-6mien-tol es-8ta 8sien-do e-8la-bo-8ra-do en ma-5dridl en 8ba-se + a la
vi-8gen-te 2leyl 8de+or-de-na-8cion de las 8te-le-8co-mu-ni-3ca-cio-nesll
lly+a la sen-6ten-cial 8del tri-bu-8nal cons-ti-6tu-cio-nall de fe-6bre-ro de 8mil
no-ve-8cien-tos o-6chen-ta+y 5dosl 8so-bre la fa-cul-7tadl 8pa-ra con-ce-3derl
6-mi-8so-ras de fre-8cuen-cia 8mo-du-3la-dall
ll8di-cho tri-bu-6nall 8re-co-no-8cio la 8com-pe-3ten-cia l al go-6bier-no 5vas-col 8pc-ro
8con-di-cio-7na-dal 8a la con-ce-8sion 5pre-vial por 8par-te 6del es-7ta-dol 8de la
fre-5cuen-cia lly la po-3ten-cial 8con que 6de-ben e-mi-5url y+a 8la+au-to-ri-za-8cion
6e ins-pec-5cionl 8de sus e-8qui-pos 3tec-ni-cosll
ll8fuen-tes de la 8de-le-ga-3cionl 8del go-2bier-nol 8en el pa-8is 7vas-col 8han
ex-pre-8sa-do es-ta 8mis-ma ma-2na-nal 8a te-le-5nor-tels u con-6fian-za 8en que los
8res-pon-2sa-bles de las 8e-mi-7sio-nesl en 6on-da 8me-diald e 6ra-dio+eus-5ka-dilq ue
se 8vie-nen lle-8van-do a 6ca-bo 8des-de 5ha-cel 8a-pro-xi-6ma-da-mente 8u-na
se-5ma-nal 8a-ten-de-2ranl 8el re-que-ri-3mien-tol 8u-na 2vezl 8que les
6se-a+en-vi-7a-dol y 6no ha-ya que+a-dop-5tarl nin-8gu-na 8o-tra me-3di-dall
ll8des-de+el 8de-par-ta-8men-to de cul-2tu-ral del go-8bier-no 7vas-col 8su ti-tu-2larl
jo-8se ba-da-7rre-guil ha 6di-cho des-co-no-2cerl 8quien 2hal 8au-to-ri-8za-do las
e-mi-3sio-nesl 8aun-que ma-ti-2zan-dol que 6so-lo son u-na 8prue-ba 3tec-ni-cal y en
nin-8gun 7ca-sol 8pue-den con-si-de-5rar-se llye-mi-8sio-nes 8o-fi-3cia-lesl 8con
pro-8gra-ma-8cion es-pe-3ci-fi-call
ll8por su 2par-tel 8el di-rec-5torl del 8en-te 3pu-bli-col 8eus-kal i-8rra-ti 8te-le-7vis-tal
8jo-su or-tu-6on-dol de 8quien se+a-7fir-mal que dis-2fru-ta l 6un pe-8ri-o-do 8de
va-ca-8cio-nes en 5bar-col 6no se ha 8pro-nun-5cia-dol 8has-ta+el mo-3men-toll
lllo 2cier-to es que 8des-de+3ha-cel 8va-rios 5di-asl 8es po-2si-ble se-3guirl en 8on-da
7me-dial los pro-8gra-mas que 8ra-dio eus-8ka-di pro-6du-cel y e-8mi-te 8en sus
e-mi-7so-rasl 8de bil-8ba-o y san 6se-bas-tianl 8por fre-8cuen-cia 8mo-du-3la-da ll
ll8pa-ra 2e-llo 8han o-cu-2pa-dol fre-7cuen-ciasl le-8gal-men-te 8a-tri-bu-7i-dasl a
es-ta-6cio-nes de 7ra-diol de 8sui-za y ar-3ge-liall
ll8los e-8qui-pos e-mi-7so-resl 8fue-ron ad-qui-6ri-dos en su 5di-al 8por la
8con-se-je-6ri-a de in-te-5riorl 8a la em-6pre-sa ma-dri-7le-nal 8eu-ro-3tro-nicll
ll8y las ne-ce-6sa-rias an-8te-nas ra-7dian-tesl que-2da-ronlins-ta-8la-dasl 8en la 8sie-rra
de gan-3gu-renl cer-6ca-na a gal-7da-ka-nol 8en el mu-ni-8ci-pio de 8san se-bas-3tianll
ll8has-ta la 7fe-chal la 8u-ni-ca e-mi-3so-ral de-3len-tel au-3to-no-mal 8ra-dio
8te-le-vi-6sion 5vas-cal que+es-8ta+au-to-ri-3za-dal a o-fre-2cer su pro-6gra-ma-5cionl
por 8on-da 7me-dial 3esl 8ra-dio vi-3to-riall
ll7es-tal 8fue ad-qui-2ri-dal en 6mil no-ve-8cien-tos o-8chen-ta+y 3dosl 8por el
go-8bier-no 3vas-coll
ll8por el con-7tra-riol los 8cen-tros e-mi-3so-resl de 6ra-dio eus-5ka-di+en bil-8ba-o y

san 6se-bas-tianl 2so-lo 8tie-nen 8ad-ju-di-8ca-das 2ban-dasl 8de fre-8cuen-cia
 8mo-du-3la-dall
 llel i-2ni-ciol por 8par-te de+es-tas 6dos 2ul-ti-masl 8de sus e-mi-6sio-nes en 8on-da
 7me-dial ha 8he-cho re-cor-6dar a lo su-ce-5di-dol ha-ce 6dos a-nos con el se-8gun-do
 ca-5nall de+eus-8kal te-le-3vis-tal 8que co-men-8zo o-fre-2cerl 8su pro-8gra-ma-3cionl
 de 8for-ma 6sor-pre-si-val y+a-le-2gan-dol que 8so-lo lo ha-5ci-al de 8for-ma
 8ex-pe-8ri-men-3talll

CATEGORY J : Political scandal

<J1> Agents sent to prison (Telenorte, August 8, 1988)
 <J1MR> Male newsreader
 <J1FP> Female reporter

<J1MR> ||2ho-lal 6muy 8bue-nas 6tar-des||
 ||a 8me-dia ma-8na-na de 5hoyl 8la au-8dien-cia na-cio-5nall 8ha ra-ti-fi-8ca-do la
 pri-6sionl de 8los po-li-7ci-asl jo-8se a-7me-do y mi-8chel do-6min-guezl
 pre-8sun-ta-5men-tel 8re-la-cio-3na-dosl 8con las 8ac-ti-vi-6da-desl 8de los 3gall
 ||a se-8sion ter-8cera de lo pe-5nall de 8la au-7dien-cial 8ha re-8suel-to a-6sil
 8ne-ga-8ti-va-7men-tel 6el re-8cur-so pre-sen-5ta-dol 6por el le-8tra-do de-fen-3sori de
 los 8dos a-5gen-tesl 6con-tral el 8au-to 6de pri-5sionl 8de-cre-8ta-do por el 8juez
 3gar-zon||

<J1FP> ||8tres ho-ras 6an-tes 8de que se co-no-8cie-ra la re-so-lu-3cion de la+au-8dien-cia
 na-cio-5nall 8el sub-co-mi-6sa-riol jo-8se+a-8me-do 7fou-cel 8y+el ins-pec-3torl
 8mi-chel do-7min-guezl 8e-ran tras-la-6da-dosl des-de la 8car-cel 6de lo 7gro-nol 8a la
 8de gua-da-la-3ja-rall
 ||los 8dos fun-cio-7na-riosl sa-8lie-ron en ca-li-8dad de 6pre-sosl 8es-col-6ta-dos por
 e-fec-8ti-vos de las 7fuer-zas de se-gu-ri-6dad del es-7ta-dol 8sin que+a la sa-5li-dal
 se+en-co-8tra-ran pre-3sen-tesl su+a-bo-6ga-do o al-8gun fa-mi-3li-ar||
 ||se-8gun ha se-na-6la-dol 8el di-rec-8tor ac-ci-den-7tall del 8cen-tro pe-8ni-ten-7cia-riol
 rio-5ja-nol 8el te-le-6gra-ma co-mu-ni-8can-do el tras-5la-do l8se re-ci-8bio+en lo
 7gro-nol 8a-3yerl a 8ul-ti-ma 6ho-rall
 ||la sa-8li-da de 8am-bos a-5gen-tesl que ha-8bi-an in-gre-6sa-dol 8en la pri-3sionl 8de lo
 7gro-nol el pa-8sa-do 6di-a 5tre-cel se 8ha re-a-li-7za-dol 8a-pro-ve-2chan-dol 6un
 mo-5men-tol 8en que nin-8gu-no de los 8re-pre-sen-6tan-tesl 8de los dis-8tin-tos
 8me-dios in-6for-ma-7ti-vosl que ha-8ci-an 7guar-dial 8se+en-con-8tra-ba pre-3sen-tel
 ||a-8me-do y do-7min-guezl le-8ga-ron a lo 7gro-nol pro-ce-8den-tes de ma-3dridl
 di-8rec-ta-6men-tel 8de la+au-8dien-cia 6na-cio-3nall
 ||des-2puesl 8de que+el 8ti-tu-3larl del juz-8ga-do 6nu-me-ro 5cin-col bal-ta-8sar
 gar-3zonl de-cre-8ta-ra su+in-8gre-so en pri-7sionl 8por con-si-de-6rarl 8que+e-xis-8ti-an
 in-7di-ciosl 8de que 6fue-ranl los 8or-ga-ni-za-7do-resl de los 6gru-pos
 8an-ti-te-rrro-3ris-tasl 8de li-be-ra-3cionl 3gall 8a-cu-2sa-dosl de di-8ver-sos
 a-6se-si-na-tosl 8en el 8sur de 3fran-cial de per-2so-nasl su-8pues-ta-8men-te
 re-8la-cio-8na-das con 3e-tall

CATEGORY J : Political Scandal

<J2> Agents sued (Telediario, August9, 1988)

<J2MR> Male Newsreader

<J2FP> Female Reporter

<J2FR> Female Newsreader

<J2MS> Male interviewed

<J2FS> Female Interviewed

<J2MR> ||8la au-8dien-cia na-cio-5nall 8ha ra-ti-fi-8ca-do 5hoyl la pri-8sion de los 8po-li-5ci-asl jo-8se a-8me-do 7fou-cel y 8mi-chel do-5min-guezl pre-8sun-ta-8men-te 8re-la-cio-8na-dos con los 3gall 8gru-pos 8an-ti-te-rro-8ris-tas 2de li-be-ra-3cionl 8am-bos 8po-li-ci-5asl 8fue-ron tras-la-3da-dosl 6es-ta ma-5na-nal 8des-de la pri-8sion de lo 5gro-no l2a la de 8gua-da-la-3ja-rall

<J2FP> ||8el sub-co-mi-2sa-rio jo-8se a-5me-dol 8y+el ins-pec-2tor de po-li-5ci-al 8mi-chel do-7min-guezl se-gui-8ran en-car-ce-2la-dosl 8en la pri-3sionl de 8gua-da-la-7ja-ral 8don-de 2han si-dol 2tras-la-8da-dosl 6es-ta ma-7na-nal 8des-de lo 3gro-noll ||a-8si lo ha 8de-ci-6di-do es-te 8me-dio 5di-al la sec-8cion ter-5ce-ral de la+au-8dien-cia 6na-cio-5nall que 8ha ra-ti-fi-2ca-dol el 8au-to 8de pri-3sionl 8con-tra los 8dos 6po-li-5ci-asl dic-3ta-dol el pa-8sa-do 8tre-ce de 5ju-liol 8por el 8juez gar-3zonll

<J2FR> ||la+au-8dien-cia na-cio-5nall 8ha de-ses-ti-8ma-do el re-2cur-sol pre-sen-8ta-do por el a-bo-8ga-do de-fen-2sosl de los 8dos po-li-3ci-asl 8jor-ge ar-2gotel 8sus-ti-tu-8i-do des-2puesl por gon-8za-lo ca-5sa-dol 8con-tra+el 8au-to de pri-2sionl dic-8ta-do por el 8juez gar-3zonl 8quien con-si-de-2rol que+e-xis-2ti-anl in-8di-cios 6ra-cio-na-lesl 8de que a-8me-do y do-7min-guezl 2fue-ron los prin-ci-3pa-lesl 8or-ga-ni-za-8do-res del 3gall ||8en la re-so-lu-2cionl dic-8ta-da 2hoyl 8por la sec-2cionl ter-5ce-ral se se-3na-lal en 8con-tra de lo 6sos-te-ni-dol 8por la de-2fen-sal de 6los po-li-ci-asl 8que+el 8juez gar-2zonl 2si te-2ni-al a-8tri-bu-5cio-nesl 8pa-ra dic-2tarl 8di-cho 8au-to de pri-3sionll ||res-8pec-to al se-2gun-do ar-gu-7men-tol plan-te-8a-do en el re-6cur-so de+a-7pe-la-cionl 8que las 3prue-basl 8fa-ci-li-8ta-das por 2fran-cial y 8por-tu-2gall 8con-tra los 8po-li-5ci-asl ca-re-2ci-anl 8de fi-a-6bi-li-dadl la+au-8dien-cia 6na-cio-nall se-2na-lal que 8di-chas 7prue-basl 2tie-nenl 8to-das las 8ga-ran-5ti-asl 8que le con-2ce-denl los sis-8te-mas 6ju-di-cia-lesl de+es-tos 8dos pa-2i-sesl si-8tu-a-dos en 8nues-tro+en-8tor-no cul-tu-3rall ||len 8un ter-8cer a-par-5ta-dol 8la re-so-lu-2cionl de los 6ma-gis-tra-dosl 8po-ne de ma-ni-8fies-to a-8si 5mis-mol 8que+el 8tri-bu-2nall 6no+ha en-con-8tra-do 2da-tosl 8ob-je-2ti-vosl 8pa-ra 8de-mos-8trar que 2am-bosl 6po-li-ci-asl 8no qui-8sie-ran 6sus-tra-er-sel 8a la+ac-8cion de la 8jus-3ti-cia ll ||la 8ra-ti-fi-ca-3cionl del 8au-to de pri-2sionl 8con-tra+a-8me-do y do-7min-guezl 8ha pro-vo-2ca-dol u-na 8cier-ta sor-3pre-sal +a la de-2fen-sal 8quien es-pe-3ra-bal 6que+es-ta 5tar-del 8am-bos 6po-li-ci-asl es-tu-6vie-ran 8ya en 8li-ber-3tadll

<F2MS> ||8in-du-8da-ble-8men-te 8pa-ra 5mil 8ha si-do+un 6ja-rro 8de+a-gua 5frial la me-8di-da que+es-tos 8di-as se+es-pe-cu-2la-ba*! por 8to-das 7par-tesl pues la 6po-si-bi-li-dad 8de+u-na+in-me-8dia-ta 8pues-ta+en li-ber-3tadll ||la 8sa-la a-2cuer-dal 8ra-ti-fi-8car la pri-8sion in-con-di-cio-8nal co-mu-ni-2ca-da kde 6am-bos 8yo me pro-8pon-go 8in-ter-po-3nerl 8en el 6pla-zo de 8tres 5di-asl 8un re-8cur-so de 3su-pli-call ||8cre-o que 8con el 2tiem-pol po-8dre de-mos-5trarl 8que el 8com-por-ta-2mien-tol 8de+es-tos 8fun-cio-7na-riosl 8es pe-nal-2men-te 8i-rre-pro-3cha-blell

- <F2FR> ||8muy dis-2tin-tal 8ob-via-2men-tel ha 8si-do la re-ac-3cionl de 8la+a-cu-sa-8cion
6po-pu-larl 8quien ha 8va-lo-8ra-do 8po-si-2ti-va-men-tel 8di-cha me-8di-da cau-te-3larl
8mien-tras es-2pe-ral 8que la 2sa-lal de-2ci-dal 8so-bre el 8pro-ce-sa-3mien-to o 2nol de
8am-bos po-li-3ci-asll
- <F2FS> llen 8es-te pa-5isl hay 8mu-chas per-8so-nas 2pre-sasl por de-3li-tosl 6mu-cho
me-5no-resl 8de los que se+es-8ta+a-cu-2san-dol 8a+a-2me-do y+a do-5min-guezl 8y por
lo 2tan-tol 8en-ten-2de-mosl 8que la de-ci-6sion que+ha+a-cor-8da-do la+au-7dien-cial
8e-ra la 2u-ni-cal 8que+en de-5re-chol po-8di-a+a-dop-3tar-sell
- <J2MR> lla-8me-do y do-7min-guezl de-be-8ran es-pe-8rar 2puesl 8en pri-5sionl 8la de-ci-8sion
del 6tri-bu-nall 8so-bre su pro-8ce-sa-3mien-toll
||8de-ci-2sionl que 6no se 8pro-du-ci-2ral 8has-ta el 8mes de oc-7tu-brel 8pues-to que
6ca-da 8u-na de las 5par-tesl dis-2po-nel de 6quin-ce 5di-asl 8pa-ra pre-sen-2tarl 8las
co-rres-pon-8dien-tes a-le-ga-3cio-nesll

CATEGORY K : Weather Conditions and Forecast

<K1> Weather Forecast (Telediario August 9, 1988)

<K1FR> Female newsreader

<K1FP> Female reporter

<K1FR> lma-6na-na 8pue-de pro-du-5cir-sel al-8gun chu-7bas-col 8en el can-5ta-bri-col 8y
pi-ri-3ne-osl
l8en ca-ta-2lu-nal 8a-ra-7gon y ba-7le-a-resl 8des-cen-de-2ran las 8tem-pe-ra-3tu-rasl
llel 8res-to de+es-5pa-nal 8per-ma-ne-ce-2ral sin 3cam-biosl

<K1FP> l8en la+i-6ma-gen del sa-7te-li-tel se+ob-7ser-va a-bun-8dan-te nu-6bo-si-dadl 8en el
2nor-te de 8la pe-6nin-su-lal es-pe-7cial-men-te+en la mi-8tad o-rien-2tall 8del
can-5ta-bri-col 8y pi-ri-2ne-os 8oc-ci-den-3ta-lesl
l8tam-8bien se+ob-2ser-val 8nu-bo-si-6dad en ca-ta-5lu-nal 8va-5len-cial 7mur-cial
8ba-le-7a-resl y 8sur de+an-da-lu-3ci-all
l8en el 6ma-pa pre-5vis-tol pa-6ra ma-5na-nal 8se a-2pre-cia que 8el 8an-ti-ci-2clon
a-7tlan-ti-col se ex-8tien-de por 8el can-7ta-bri-col 8y pe-8ne-tra+en eu-3ro-pall
l8las 8ba-jas pre-7sio-nesl cen-6tra-das en el 2gol-fo de 7ge-no-val 8a-fec-ta-8ran a
8ca-ta-3lu-nall
l8pa-ra ma-6na-na se es-6pe-ranl 8cie-los nu-6bo-sos 8en el can-7ta-bri-co l 8con
al-6gun chu-5bas-col 8en la mi-8tad o-rien-3tall
l8en los pi-ri-7ne-osl 8pue-de pro-du-7cir-sel al-8gun fe-2no-me-no 8tor-men-3to-so l
l8las tem-pe-ra-6tu-ras 8des-cen-de-5ranl 8en el cua-8dran-te nor-7des-te l 8y
ba-le-3a-resl
l8su-bi-6ran li-8ge-ra-7men-te en el can-5ta-bri-col 8y se-gui-8ran sin 6cam-biosl 8en el
3res-toll
l8en 8cuan-to a la 5marl 8so-pla-8ran 2vien-tosl 8de com-po-8nen-te 3nor-tel
6mo-de-ra-dos 8en el 8nor-te de ca-ta-6lu-na y me-3nor-call
l8mo-de-2ra-dosl 8del nor-2des-te+en 8fi-nis 3te-rrisl
l8en el 7res-tol se-8ran 3flo-josl
lle-8xis-te pe-8li-gro mo-de-6ra-do de in-7cen-diosl en ga-2li-cial y 8zo-nas can-7ta-bri-ca
y 8pi-ri-3nai-call
l8al-to en cas-6ti-lla y le-5onl 8a-ra-2gonl ca-ta-2lu-nal le-2van-tel ba-le-5a-res y
ca-7na-riasl
l8y pe-8li-gro ex-7tre-mol 8en el 2res-tol 8de es-3pa-nall

CATEGORY K : Weather Conditions and Forecast

<K2> Weather Forecast (Telenorte, August 8, 1988)

<K2MR> Male newsreader

<K2FR> Female newsreader

- <K2MR> ||8y va-mos 2yal 8con la 8in-for-ma-2cionl 8me-teo-ro-6lo-gi-call
 ||8a pe-6sar de la@l 8cier-ta a-7lar-mal 8sus-ci-8ta-da en las 8ul-ti-mas 2ho-rasl 8por las
 6fuer-tesl 8llu-vias ca-6i-dasl a-6ti-pi-casl 2pa-ra@l 2es-ta@l 8e-po-ca del 7a-nol 8los
 me-teo-2ro-lo-gosl a-7fir-manl 8que el 5tiem-pol 8tien-de+a 8me-jo-3rarll
- <K2FR> ||Du-2ran-tel la pa-6sa-da 7no-chel 8y la ma-6na-na de 5hoyl se 6han re-gis-2tra-dol
 chu-8bas-cos 6tor-men-7to-sosl 8re-co-7gien-do-sel vein-ti-8nue-ve 7li-trosl por 8me-tro
 cua-8dra-do 6en bil-ba-5ol y 8nue-ve en 8san se-bas-3tianll
 ||8las tem-pe-ra-2tu-rasl 8han per-ma-ne-8ci-do es-6ta-cio-7na-riasl 8con die-ci-6scis
 8gra-dos 6en bil-7ba-ol die-3cio-cho en 8san se-bas-5tianl y 8quin-ce+en vi-3to-rial 8de
 2mi-ni-masl
 ||8al me-dio-2di-al 8se re-gis-7tra-banl die-8cio-cho 8gra-dos 6en bil-ba-ol
 8die-ci-6nue-ve+en 8san 6se-bas-tianl y 8quin-ce+en vi-3to-rial
 ||8en el 2ma-pal pre-8vis-to pa-6ra ma-5na-nals e+ob-8ser-va 2co-mol el 8an-ti-ci-6clon
 a-7tlan-ti-col 8tien-de+a ex-ten-8der-se+ha-cia+el 8gol-fo 6de biz-3ka-iall
 ||a-8un a-5sil 8se man-ten-6dra to-da-3vi-al so-6bre no-7so-trosl 6u-na cir-cu-la-2cionl
 des-6fa-vo-5ra-blel del 2nord nor-5des-tel 8por lo que la 8me-jo-2ri-al se-8ra 3len-tall
 ||en cual-6quier 5ca-sol pa-ra 6es-ta 5tar-del 8se pre-2vel la pre-8sen-cia de 8cie-los
 cu-3bier-tosl 8en su ma-6yor 7par-tel que da-8ran lu-2garl a chu-8bas-cos
 6tor-men-5to-sosl lo-8cal-men-te 3fuer-tesll
 ||8pa-ra 6es-ta 7no-chel 6y ma-5na-nall a ten-8den-cia 6es 8ha-cia la me-jo-3ri-al
 8aun-que per-sis-ti-6ra el 7ries-gol de+al-6gun chu-8bas-co o-6ca-sio-7nall de o-8ri-gen
 8tor-men-3to-soll
 ||los 2vien-tosl se-8ran 6mo-de-7ra-dosl y las 8tem-pe-ra-5tu-rasl li-8ge-ra-8men-te 8mas
 3ba-jasl
 ||8en el can-7ta-bri-col 8has-ta las 6vein-te 7mi-llasl 8so-pla-6ra com-po-8nen-te 7nor-tel
 6tres a 5cua-trol a-rre-8cian-do a 6cin-co+o 5seisl en 8zo-nas de tor-3men-tall
 ||la 8vi-si-bi-li-2dadl se-6ra re-gu-5larl 8con al-8gu-nos 8a-gua-3ce-ros ll
 ||8ma-re-2ja-da lcon 8a-re-as de 8fuer-te 8ma-re-3ja-dall
 ||8mar de 2fon-dol 8del 8no-ro-7es-tel de 8ce-ro con 7cin-col a 8un 3me-troll
 ||8en el 2res-to 8nor-te 6no-ro-es-tel 8cua-tro a 7cin-col 8a-rre-8cian-do has-ta 7sie-tel en
 la mi-8tad oc-ci-den-3tall
 ||8in-ter-2va-losl de 8vi-si-bi-li-3dadl 6re-du-ci-da por 8tor-3men-tas ll
 ||8ma-re-ja-2di-llal a 6ma-re-5ja-dal con 8a-re-as de 8fuer-te ma-re-8ja-da+en 8al-ta 3marll

CATEGORY L : TOURISM.

<L1> Tourism in the North (Telenorte, August 9, 1988)
 <L1MR> Male newsreader
 <L1FP> Female reporter

<L1MR> lla lo 8lar-go de 8to-do el ve-7ra-nol 8con-se-8guir u-na 3pla-za@l ho-te-6le-ra en cual-8quier 7pun-tol de la 6cos-ta 7vas-cal 8es ta-8re-a di-3fi-cill
 ll8a-le-7ma-nel 8i-ta-7lia-nol 8in-7gle-sel 8ho-lan-2de-sel 8y a-6me-ri-5ca-nol
 3pue-blanl en 6el es-7ti-oll os 2pun-tosl tu-6ris-ti-cos 5de@lel pa-8is 7vas-col 6aun-que
 al-8gu-nos de 7e-llosl que no 8han pre-2vis-tol 6las re-7ser-vasl 8tie-nen que
 8des-ha-3cerl 6sus ma-7le-tasl en 2o-trosl 2pun-tosl 8de la 8ge-o-gra-3fi-all

<L1FP> lla pro-2vin-cial 8con ma-8yor a-flu-6en-cia tu-7ris-tical 8es sin 7du-da gui-2puz-koall
 ll8san se-bas-5tial 8fuen-te ra-5vi-al za-2ra-uz o-7de-bal se+en-6cuen-tran al
 com-8ple-to 5ya+an-tesl 8de i-ni-8ciar-se+el ve-3ra-noll
 lly 6es que las re-3ser-vasl 8vie-nen 6ya he-chasl 8des-de+e-3ne-ro ll
 ll8el pro-7ble-mal de-tec-8ta-do 8por el de-par-ta-8men-to de tu-2ris-mol del go-6bier-no
 5vas-col 2esl la ca-8ren-cia de 8in-fra-es-truc-6tu-ra ho-te-7le-ral 8pa-ra+a-co-2ger la
 cre-8cien-te de-3man-dall
 ll8pre-ci-sa-2men-tel 8en san se-bas-5tial tan 6so-lol se ha 6cons-tru-i-dol 6un
 nue-vo+ho-2tell en los 8ul-ti-mos 8vein-te 3a-nosl
 ll8mien-tras 2ca-sil 6u-na do-5ce-nal se 6han clau-su-5ra-dol 8de-fi-ni-8ti-va-3men-tell
 lllos 2jo-ve-nel 8se de-ci-3denl 8por los al-qui-2le-resl en 8ca-sas 8par-ti-cu-3la-resll
 ll8mo-da-li-8dad 6muy ex-ten-7di-dal 8an-te la in-su-fi-8cien-te o-8fer-ta ho-te-3le-rall
 ll2o-tral 8po-si-bi-li-8dad de+a-8lo-ja-2mien-tol 8es el 3cam-pingll
 ll8aun-que las 8nue-ve 6mil qui-8nien-tas 7pla-zasl que+e-8xis-ten en el con-6jun-to de
 5cam-pingsl del pa-6is vas-col 8no son 8su-fi-3cien-tesl
 ll8des-de 6mil no-ve-8cien-tos se-8ten-ta+y 5cin-col 8has-ta prin-8ci-pios de los
 o-7chen-tal se-8gun se-2na-lal el 8vi-ce 8con-se-8je-ro de tu-2ris-mol i-ma-8nol
 bo-li-5na-gal 8la co-mu-ni-6dad au-5to-no-mal vi-8vio+u-na 2fuer-tel 8re-ce-8sion
 tu-2ris-ti-cal 8mo-ti-2va-da 8por la 8con-flic-ti-vi-8dad po-3li-ti-call
 lla-2ho-ral 8el tu-2ris-mol 8vuel-ve los 8o-jos de 8nue-vo al pa-8is 6vas-col 8sin que
 se+en-6cuen-tre 8pre-pa-7ra-dol pa-ra 2es-ta ma-8si-val 8a-flu-8en-cia de 8vi-si-3tan-tesll
 llpor 8to-do 7e-llo 8es ne-ce-2sa-riol 8in-cen-ti-2varl 8la+in-ver-8sion ho-te-6le-ral
 se-2gunl el 8vi-ce-8con-se-2je-ro bo-li-3na-gall
 ll8en el o-8to-no 7pro-xi-mol 8se ce-le-bra-8ran 6dos ga-las tu-3ris-ti-cas l 8en
 por-tu-3gall 8e i-3ta-liall
 llal 7tiem-pol 8que se ha-8ra 6un es-5tu-diol 8so-bre las 8dis-po-ni-bi-li-8da-des
 ac-2tua-lesl de la 8co-mu-ni-3dadll
 ll8la o-3fer-tal po-8dra+en-7ton-cesl 8ir por de-8lan-te de la de-3man-dall
 lly 6no se-8ra tan fre-7cuen-tel 8ver el car-6tel de com-5ple-tol en ho-2te-lesl hos-8ta-les
 y 3cam-pingll

CATEGORY L : Tourism

<L2> Tourism in the South. (Telediario August 9, 1988)
 <L2MR> Male newsreader
 <L2FP> Female reporter
 <L2MP> Male reporter
 <L2MS> Male interviewed

<L2MR> ||8des-de 7ha-cel 8dos 5a-nosl 8se ob-2ser-va 6un im-por-2tan-tel 8in-cre-3men-to de la@l de-8man-da tu-6ris-ti-ca 8en sep-7tiem-brel a 2cos-tal del 8mes de 3ju-lioll
 ||8es-te 8des-pla-za-7mien-tol 8ha pro-vo-2ca-dol 8que la in-6dus-tria hos-te-5le-ral 6pien-se+en 8es-ta-ble-5cerl 8un 7nue-vo ca-len-2da-rio tu-3ris-ti-coll
 ||sep-8tiem-bre se 8ha trans-for-3ma-dol 8en el 6mesl pre-fe-7ri-do 8pa-ra las 8va-ca-2cio-nel des-8pues de+a-5gos-tol de-2bi-dol 8a que se es-6pe-ra u-7na@l me-6nor a-glo-me-ra-7cionl y 8pre-cios 8mas 3ba-josll

<L2FP> ||8ge-2ro-nal 8es la se-3gun-dal pro-8vin-cia 6es-pa-no-lal en 8pla-zas 6ho-te-le-rasl des-8pues de ma-3llor-call
 ||8la tem-po-8ra-da tu-7ris-ti-cal co-2mien-zal 8en la 6cos-ta 5bra-val en se-8ma-na 2san-tal y a-8ca-ba+en oc-3tu-brell
 ||8sep-7tiem-brel se+es-8ta con-so-li-7dan-dol co-6mo+u-no de los 2me-sesl 8pre-fe-2ri-dosl 8por los tu-6ris-tasl 8pa-ra 8vi-si-2tarl 8es-ta 2zo-na mc-di-te-3rra-ncall
 ||8si las 8ex-pec-ta-6ti-vasl ho-te-6le-rasl se 5cum-plenl 8en sep-7tiem-brel la+a-flu-6en-cia de tu-5ris-tasl se-8ra su-pe-2ri-orl a 8o-tros 3a-nosll
 ||8si-tua-8cion in-7ver-sal 6es la que se ha 5da-dol 2es-te 5a-nol du-8ran-te el 8mes de 3ju-lioll

<L2MS> ||8por ra-2zon de 7pre-ciosl en 8es-ta 7e-po-cal han ve-2ni-dol y 2han*||8han apro-ve-7cha-do las o-6fer-tas 8es-pe-6cia-les que ha-7ci-a-mosl e@*l 8para el 6mes de sep-3tiem-brel y 2co-mo@l 7tra-di-cio-nal-8men-te el 6tiem-pol ha 8si-do 6muy 5bue-nol en 8es-tos 8ul-ti-mos 7a-nosl a ten-8den-cia+ha que-3da-dol 2e@l 8ha que-7da-dol 8com-ple-ta-8men-te 8con-fi-gu-8ra-da+a-3sill

<L2FP> ||8los ciu-da-8da-nos fran-2ce-ses 3sonl 8de 7lar-gol 8los tu-8ris-tas 8ex-tran-6je-rosl que 8mas vi-2si-tanl 8la pro-8vin-cia 6de ge-3ro-nal se-2gui-dosl 6de+i-ta-5lia-nosl 8in-2gle-ses 8y+a-le-3ma-nesll
 ||du-8ran-te los 6me-sesl 8de tem-po-8ra-da 5al-tal 6ju-lio a-8gos-to 2y sep-5tiem-brel 8cer-ca de 6un mi-8llon de tu-5ris-tasl 6pa-san sus 8va-ca-5cio-nel 8en la 8cos-ta 2bra-val 8con-cen-3tra-dosl 8prin-ci-7pal-men-tel 8en las 2pla-yasl 8aun-que tam-8po-co 6hay que+ol-vi-5darl 8los a-trac-6ti-vos que+o-5fre-cel el in-te-8rior de la pro-3vin-ciall
 ||8la pro-lon-ga-2cionl 8de la tem-po-8ra-da tu-6ris-ti-cal se 2de-bel en 8gran 7par-tel al 8cam-bio de cos-2tum-bresl 8de los 8eu-ro-3pe-osll
 ||8ca-da 8vez 5masl se 2tien-de al par-6tir las 8va-ca-5cio-nel en 8dos mi-3ta-desll llen al-8gu-nos pa-6i-sesl 8co-mo+a-le-8ma-nia 6fe-de-rall se 8pri-mia 6es-te sis-2te-mal con 8u-na-es-8pe-cie de 8re-com-7pen-sal que 8pue-de com-por-2tarl 8pa-ra los 6tra-ba-ja-5do-resl 8un ma-8yor 3nu-me-rol de 8di-as de 8va-ca-3cio-nesll

<L2MP> ||8fuen-tes ho-te-7le-rasl de la 8cos-ta del 8sol ma-la-7gue-nal 8don-de con-ti-2nu-al 8con-cen-6tran-do-sel el 8grue-so del tu-8ris-mo 8in-ter-na-cio-7nall que 8lle-ga+a 8nues-tra re-5gionl 8han ma-ni-fes-2ta-dol a 6te-le-sur lque los 8in-di-ces

8de+o-cu-pa-2cionl del 6mes de 5ju-liol han 6si-do+in-fe-7rio-resl 8a los del 8a-no pa-3sa-doll

ll8a-cha-2can-do-sel 6es-te des-7cen-sol 8a la hu-8i-da del tu-8ris-mo bri-3ta-ni-coll
llen 6es-tos pri-8me-ros 8di-as de a-5gos-to l8la si-tua-8cion 8ha me-jo-2ra-dol
8al-can-7zan-do-se+en 6es-te mo-5men-tol el o-8chen-ta+y 8cin-co por 2cien-tol
8de+o-cu-pa-3cionll

ll2quel 8en cual-8quier 7ca-sol tam-8bien es-2tal por de-8ba-jo de los 6in-di-cesl del 8mes de a-2gos-tol 8del o-8chen-ta+y 3sie-tell

lllas 8mis-mas 7fuen-tesl 8han de-nun-2cia-dol la 8pro-li-fe-ra-6cion de a-lo-ja-8mien-tos pi-5ra-tasl 8a los que a-2cu-sanl del ba-8jon re-se-3na-doll

ll8no se+en-ten-de-5ri-anl si 2nol 8es-tas 5ci-frasl 8ya que el 8nu-me-ro de via-7je-rosl que 8ha lle-2ga-dol a la pro-6vin-cia de 5ma-la-gal 8en los 6ul-ti-mos 5di-asl 8es li-7ge-ra-men-te su-pe-2riorl 2a la del pa-8sa-do 3a-noll

ll8nu-me-ro de 8vue-los 7char-terl con des-8ti-no al a-e-ro-6puer-to 8in-ter-na-cio-8nal de 5ma-la-gal tam-8bien 8ha au-men-3ta-doll

ll8las pre-vi-2sio-nesl 8pa-ra el 8mes de sep-7tiem-brel 8se si-6tu-an en 5tor-nol 8al o-8chen-ta por 3cien-toll

llen 8es-tos mo-7men-tosl qui-8za 6se-a la pro-8vin-cia de+al-mc-5ri-al la que re-6gis-trel los ma-8yo-res 7in-di-cesl 8de+o-cu-pa-8cion ho-te-2le-ral cer-8ca-no 6al com-5ple-tol 8tan-to en los en-8cla-ves tu-8ris-ti-cos 6de le-5van-tel 8co-mo de po-3nien-tell

<L2FP>

llen la re-8gion de 7mur-cial a-8gos-to se man-8tie-ne como el 6mes de ma-8yor o-cu-pa-2cion ho-te-6le-ral 8aun-que des-de 6ha-ce 8dos 5a-nosl se 8vie-ne ob-ser-2van-dol 8un im-por-8tan-te+in-cre-7men-tol 8de la de-8man-da tu-8ris-ti-6ca+en sep-7tiem-brel a 2cos-ta del 8mes de 3ju-lioll

ll8las pre-vi-8sio-nes 8de+o-cu-pa-8cion en sep-5tiem-brel en el con-8jun-to de la 8cos-ta 5ca-li-dal 8son del se-8ten-ta+y 8cin-co por 7cien-tol ex-8cep-to en el prin-ci-6pal fo-co tu-7ris-ti-col la 8man-ga del 6mar me-5norl 8don-de se es-8pe-ra cu-2brirl el 8cien por 2cienl de las 8pla-zas ho-te-8le-ras e-xis-3ten-tesl

ll8mien-tras a-8gos-to es un 2mesl 8en el que 8pre-do-8mi-na el tu-8ris-mo 8na-cio-5nall en sep-2tiem-brel 8la com-po-si-8cion de la de-7man-dal se al-6te-ra 8sus-tan-7cial-men-tel a fa-2vorl del tu-8ris-mo ex-tran-7je-rol a-le-2manl 8so-bre 3to-doll

ll8no obs-5tan-tel 8en lo que se re-8fie-re a 7pre-ciosl sep-8tiem-bre 6si-gue 8con-si-de-7ran-do-sel tem-po-8ra-da 5me-dial 8mas ba-2ra-tol por 7tan-tol 8que+el 8mes de a-3gos-toll

<L2MP>

ll8en la 8co-mu-ni-8dad va-len-7cia-nal 8el co-8mien-zo del ve-7ra-nol 6no ha 8si-do tan 5bue-nol 8pa-ra el 6sec-tor tu-5ris-ti-col 8co-mo en 8a-nos 8an-te-3rio-resl

ll8aun-que en 6es-ta pri-8me-ra se-8ma-na de+a-7gos-tol pe-2nis-cu-lal be-ni-2dorml cu-8ye-ra y+o-ri-5gue-lal se+en-8cuen-tran 2yal al 6cien por 3cienl 8de su ca-pa-ci-2dadl 6ho-te-7le-ral 8en los 8me-ses de 2ma-yol 8ju-nio y 7ju-liol se 6ha re-gis-5tra-dol 8has-ta 6un quin-ce por 8cien 5me-nosl de a-flu-8en-cia tu-7ris-ti-cal 6que en cam-2pa-nasl 8an-te-3rio-res ll

lllas 8llu-vias y el 8mal 7tiem-pol 6han tra-i-do+un ve-7ra-no 6re-tra-5sa-dol 8al que 6to-das las 8pre-vi-5sio-nesl 8le+au-2gu-ranl 6u-na vi-da 8mas 3lar-gall

ll7e-llo 8si se 7cum-plel 8su-pon-6dra que+a 7gos-tol sep-2tiem-brel y 6par-te de oc-5tu-brel 6tie-nen el 2e-xi-tol 8a-se-gu-3ra-do ll

ll8e-so 2sil 8es-te 7a-nol 6se+ha de-8ja-do no-5tarl 6un li-8ge-ro au-5mentol del tu-8ris-mo 8in-te-7riorl 6y+u-na dis-2mi-nu-5cionl del tu-8ris-mo ex-tran-2je-rol 8a co-8mien-zos del ve-3ra-noll

CATEGORY M : News on Sports

<M1> Football (Telediario, August 8, 1988)

<M1MR> Male newsreader

<M1MP> Male reporter

<M1MR> ||2ho-lal muy 8bue-nas 3tar-des||

||el es-2tre-no del a-8tle-tic en 8la@ 8pre-tem-po-3ra-dal con 8e-se par-8ti-do ju-8ga-do a-2yer en@ ba-3sau-ril 8an-te+el vas-3co-nial 8y que ter-mi-2nol con vic-8to-ria bil-ba-7i-nal po@r 6dos go-les a 5ce-rol 8no de-3jol la ver-3dad|| 8un 8buen sa-8bor de 2bo-cal 8a los a-8fi-cio-5na-dos|| 8que se 8die-ron 2ci-tal 8en el 8cam-po de ba-6so-se-5lail 8pa-ra@ 8con-me-mo-2rar|| en-6tre+o-tras 5co-sas|| 8el se-ten-ta+y 6cin-co a-8ni-ver-7sa-riol del 8club de ba-3sau-rill

<M1MP> ||8ni si-8quie-ra la pre-8sen-cia del a-7tle-tic|| con-si-8guio lle-8nar las 8gra-das del 3cam-poll

	8aun-que la+a-flu-8en-cia de 7pu-bli-col 8fue bas-8tan-te nu-me-7ro-sal a pe-8sar del 8mal 6tiem-po y de las 7llu-vias		ca-8i-das a-3yer					
	en 8cuan-to al par-7ti-dol los 8hom-bres de 7ken-dall		vol-8vie-ron a co-me-2ter		los 8mis-mos e-2rro-res		8que+en an-te-8rio-res par-3ti-dos	
	con 6cin-co+hom-bres 8en de-7fen-sal 8cua-tro 8cen-tro-cam-7pis-tas		y 6un so-lo ju-ga-8dor en 5pun-tal 8pe-io u-7ral-del 8es bas-6tan-te com-pli-2ca-dol ha-8cer 3go-les					
	tam-8bien es 2cier-tol 8que+es-te 8ti-po de par-2ti-dos		3sir-ven		se-8gun la 8voz po-pu-2lar		8pa-ra pro-8bar sis-2te-mas la-co-8plar a los 8ju-ga-5do-res	
	la pe-8sar de 7to-dol el a-8tle-tic 8se+en-con-8tro con 6un vas-8co-nia pe-le-7on		que 6pu-so en bas-8tan-tes a-2pu-ros		a la de-8fen-sa bil-ba-5i-nal 8y que in-ten-2tol en 8va-rias o-ca-7sio-nes		y 8no con de-ma-6sia-da for-7tu-nal su-pe-8rar a 3biu-rrun	
	el pri-8mer 5tiem-pol 8a-ca-8bo con em-8pa-te a 3ce-roll							
	8tras el des-7can-sol el vas-8co-nia re-a-li-2zol 6cua-tro 8sus-ti-tu-5cio-nes		8mien-tras que el a-7tle-tic de-2jol a 8luis fer-6nan-do+en 8la ca-7se-tal y sa-6co al 7jo-ven		8men-di-3gu-ren			
	2es-tel 8dio al-go 8mas de pro-fun-di-8dad al a-2ta-que							
	tam-8po-co 7mu-chall							
	8y+a-yu-6do a u-8ral-de+en su 8lu-cha por mar-2car		8al-gun 3goll					
	el 2ce-ro 5u-nol tar-8do en lle-3gar							
	8trans-cu-8rri-a+el mi-8nu-to se-8ten-ta+y 7u-nol 8cuan-do 8juan-jo el-7gue-za-ball 8con-si-2guio+a-ga-8rrar		6un dis-8pa-ro 7ra-sol 8des-de 8fue-ra del 7a-re-al 8que sor-pren-8dio a 3luis					
	6no a-li-vio+es-te 5goll 8el a-bu-ri-8mien-to ge-ne-3rall							
	8cuan-do el 6pu-bli-co co-men-8za-ba+a-a-ban-do-8nar sus 8lo-ca-li-5da-des		8men-di-6gu-ren cen-8tro per-8fec-ta-8men-te 6so-bre+el 7a-re-al a 8me-dia+al-2tu-ral pa-ra que+u-6ral-de 8mar-que sin nin-gun 8ti-po de pro-3ble-mas					
	2e-ra el 8ce-ro 3dos							
	con 8es-te re-sul-7ta-dol fi-na-li-8zo+el pri-8mer par-8ti-do de la 8pre-tem-po-7ra-dal dela-8tle-tic de bil-3ba-oll							
	8es-ta 7tar-del a par-8tir de las 8se-is y 7me-dial 8los ro-ji-2blan-cos ju-ga-8ran an-te+el 3ge-txoll							
	se-6gu-ra-men-te 5ken-dall		ha-8ra+al-8gu-nas va-ria-7cio-nes		8en el 8on-ce+i-ni-3cial			
	8don-de ju-ga-3ran		6ca-si con 8se-gu-ri-5dad		6va-rios 5hom-bres		que@ 2no lo	

hi-8cie-ron a-3yerll
 ll8co-mo ar-7go-tel u-7rru-tial ga-ri-7ta-nol del-7barl la-ka-7begl a-gui-7rre-txul
 ro-7ber-tol 8y sa-rriu-3gar-tell

<M1MR> lltam-2bienl la re-8al so-cie-3dadl ju-8go a-2yerl su pri-8mer par-8ti-do de la pre
 6tem-po-7ra-dal 8es-ta 8vez ante+el 8mont-pe-6llier fran-5cesl 8de la 8lo-ca-li-8dad
 8ga-la de ro-3yanll
 llal 8ter-mi-no 8de los no-ven-6ta mi-7nu-tosl 8el
 re-sul-8ta-do 2fuel de +em-8pa-te a 8un 3golll
 ll8y des-ta-2carl 8que el 8tan-to 6do-nos-5tia-rrol 8fue con-se-8gui-do de pe-2nal-tyl 8por
 el 6nue-vo fi-5cha-jel de los 6gui-puz-coa-5nosl 8el na-3va-rrolgoi-3koe-txea ll

CATEGORY M : News on Sports.

<M2> Handball (Telediario August 8, 1988)

<M2MR> Male newsreader

<M2FP> Female reporter

<M2MR> lly cam-8bia-mos de 3ter-cioll

ll8el ba-lon 7ma-nol 8va a cen-2trar 8bue-na 8par-te de la+in-for-ma-8cion

6de-por-7ti-val 8has-ta+el 8pro-xi-mo do-3min-goll

ll5hoyl8a par-8tir de las 8seis y 7me-dial co-6mien-za en i-7runl 8un tor-8ne-o

6pre-o-7lim-pi-col con 8cin-co 6se-lec-5cio-nesl 8re-al-men-6te+ im-por-5tan-tesl y 6ya
cla-8si-fi-7ca-dasl 8pa-ra los 8jue-gos o-8lim-pi-cos 8de se-3ulllll8el par-6ti-dol es-8pa-na is-5lan-dial que 8va+a 8ser te-le-vi-8sa-do+en di-2rec-tol 8por
el se-8gun-co ca-3nall 8de te-le-vi-8sion 7es-pa-no-lal a-bri-8ra el tor-3ne-oll<M2FP> llel me-2jorl de los tor-3ne-osl 8de ba-lon 8ma-no po-8si-bles en es-6te mo-5men-tol
8en o-pi-2nionl de 2va-riosl 8de los se-lec-cio-8na-dos 6es-pa-7no-lesl se 8a-bre 2hoyl en
8can-chas gui-puz-3koa-nasl

ll8la+i-ru-8ne-sa de ar-ta-7le-kul que 8va+a ser 6feu-do es-7ta-blel 8de la se-lec-6cion

his-7pa-nal y es-ce-8na-rio de 2sie-tel 8de los 8diez par-3ti-dosl de que 2cons-tall a

com-6pe-ti-5cionl da-8ra ca-bi-da 2hoyl a 8un es-6pa-na is-5lan-dial 8en el que los

8nor-di-cos 2tie-nenl mu-chas 8mas 8pro-ba-bi-li-3da-desl 8de lo que pa-2re-cell

ll8y por la 7no-chel 8en i-pu-8ru-a 6de i-5barl 6un gran 7cho-quel de 8re-so-8nan-cias
o-3lim-pi-casl

llel 2ursl 8a-le-8ma-nia 6de-mo-5cra-ti-cal 8ce-rra-8ra la pri-8me-ra jor-3na-dall

ll8mien-tras que 7sue-cial 8es-pe-ra-8ra 8pa-ra de-bu-8tar 8has-ta ma-3na-nall

ll8y lo ha-2ral pre-8ci-sa-8men-te 8con-tra+es-3pa-nal 8a la que 8por 5cier-tol ba-2tiol

8an-te-a-2yerl en 8san-tan-2derl 8por la 3mi-ni-mal 8vein-ti-2tres 8vein-ti-3dosll

ll8in-me-6dia-ta-8men-te des-5puesl y tam-2bien en el 8po-li-de-por-8ti-vo 6i-ru-5nesl
is-8lan-dia 8se las ve-2ral 8con los ger-8ma-nos del 3es-tell

llel 2vier-nesl 8el tor-ne-o 3de-jal 8tran-si-7to-ria-men-tel su 8se-de de i-3runll

ll8a las 8seis y 7me-dial 6en zu-8ma-rra-5gal se-8ra el 2cho-quel de 8sue-cos y 8a

le-3ma-nesll

ll8u-na 2ho-ra 6mas 7tar-del el 6urs is-7lan-dial da-8ra 8to-no 6de-por-7ti-vol 8a la

fes-ti-vi-2dadl de la 8vir-gen 8blan-ca+en vi-3to-riall

ll8to-dos los par-2ti-dosl del 8fin de se-2ma-nal vol-ve-8ran a i-3runll

llel 7sa-ba-dol el 8sue-cia u-6nion so-7vie-tica l8a las 6seis y 7me-dia l8y el

a-le-8ma-nia es-5pa-nal 8a las 8o-cho y 3me-diall

llel do-7min-gol los 6dos ul-ti-mos 8en-5cuen-trosl en se-8sion noc-3tur-nall

ll8a las 5nue-vel 8el is-8lan-dia 3sue-cial 8y+a las 5on-cel 8lo que 8en prin-7ci-piol

8pue-de 2serl la 8gran fi-3nall es-8pa-na 3ursll

ll6to-dos los en-8cuen-tros de la 8se-lec-7cionl que en-2tre-nal 8juan de 6dios ro-5manl

se-2ranl te-le-vi-8sa-dos en di-6rec-to por la se-6gun-da ca-2de-nal en los 8di-as y

2ho-rasl 8que+a-ca-8ba-mos de 8men-cio-3narll

ll8re-cor-8de-mos que 2fuel pre-8ci-sa-7men-tel 6la de 8ba-lon 5ma-nol la pri-8me-ra

se-lec-8cion 6de+es-pa-nal que lo-8gro su 8pla-za pa-ra se-3ulll

ll8al ob-te-2ner lel 8quin-to 8pues-to en 6el mun-dial 8dis-pu-3ta-dol 8ha-ce 8dos 8a-nos
en 3sui-zall

lla-8lli de-rro-8to 6en-tre 5o-trasl 8a las 8se-lec-2cio-nesl so-8vie-ti-ca y

ger-8ma-no+o-rien-3talll

llpre-8ci-sa-7men-tel sus 8dos prin-ci-8pa-les 6con-trin-5can-tesl 8en el

8pre-o-2lim-pi-col que 8hoy co-3mien-zall

CATEGORY M : News on Sports

<M3> Bullfighting (Telediario, August 9, 1988)

<M3MR> Male newsreader

<M3FP> Female reporter

<M3MR> llcam-8bia-mos de 2ter-ciol y 6nun-ca me-8jor 5di-cho/por-que 8va-mos a+ha-2blarl de 3to-rosll
lla 2llu-vial 8fue pro-ta-go-6nis-tal en la 8ul-ti-ma co-2rri-da de la 2fe-rial
8de+az-3pei-tiall
llel 2a-gual 8co-men-2zol 8a ca-3erl a par-6tir del se-8gun-do 5to-rol a pe-6sar de lo
5cualll a co-8rri-da si-8guio su 6cur-so 7nor-mall 8y ter-mi-2nol 8sin pro-3ble-mas ll
lle se li-8dia-ron 2to-rosll de 8con-cha 8y 3sie-rral 8con la pre-2sen-cial de 6raz y
ca-7mi-nol 8que sus-ti-tu-7i-al 2al el 8ni-no de la ca-3pe-all

<M3FP> llos 2to-rosll 8no 8fue-ron del a-8gra-do del 3pu-bli-coll
ll8re-sul-8ta-ron 8man-su-3rro-nesll 8sin pe-3li-groll
ll8pe-ro la 8ma-yo-6ri-a pa-7ran-do-sel 8en el 8ul-ti-mo 3ter-cioll
lle 8da-ba 8la+al-ter-na-8ti-va+a ga-7lin-dol 8ac-to que pre-si-2diol mi-8guel 8baez
7li-trill 8con el 8ce-re-mo-8nial de ri-3tualll
ll8pe-ro el 7to-rol que 6no res-pon-5diol 8a las 8ne-ce-si-6da-des de 8la+al-ter-na-5ti-val
ter-mi-8no sin 3masll
ll8po-co pu-do+ha-8cer ga-2lin-dol 8fren-te a 6un a-ni-5mall que 6no quc-8ri-a+a-cu-5dirll
a las in-8ten-sas lla-8ma-das del ma-ta-3dorll
ll8en el 8ul-ti-mo 7to-rol ga-8lin-do es-8tu-vo me-3jorll
ll8pe-ro 2po-co masll 8pu-do ha-8cer con la+es-3pa-da ll
ll8sin em-7bar-go 8los es-pec-ta-2do-resll que lle-8na-ban la 7pla-zal 8a-plau-8die-ron
8su+ac-tua-3cionll
llmi-6guel 8baez 7li-trill 8es la fi-8gu-ra del mo-3men-toll
ll8a su 8ju-ven-5tudll 8hay que+a-na-2dirll su+e-8nor-me+a-fi-2cionll 8y su va-3lorll
ll6es muy di-7fi-cill 8que con 8es-tas cua-li-5da-desll 2no 8sur-ja la fi-8gu-ra del
to-3re-oll
lla-2yerll es-8tu-vo 6muy bien en 8su pri-7me-ral y 8mu-cho me-2jor en el se-3gun-doll
ll8dos 8bue-nas fa-7e-nasl que 6no fue-ron re-ma-8ta-das con la+es-7pa-da ll8de+a-hi
la+au-2sen-cial 8de tro-3fe-osll
ll8y por 7ul-ti-mol 8raz y ca-3mi-noll
llque ha-8bi-a re-sul-8ta-do triun-fa-5dorll 8en la co-8rri-da+an-te-7riorll 8por lo que
8sus-ti-tu-2yol al 8ni-no de la ca-7pe-al tam-8bien es-8tu-vo 8a-cer-5ta-dol y me-8jor
dis-3pues-toll
ll8le su-8ce-de lo 2que@ll 8a su com-pa-8ne-ro 7li-trill que 6cuen-ta con 8u-na 8se-rie de
fa-cul-7ta-desll im-por-3tan-tesll
ll8re-a-li-2zol 8dos fa-2e-nas ll8dis-5cre-tasl 8y+al i-6gual que su com-pa-7ne-rol
2no+es-7tu-vol a-for-tu-8na-do con la+es-3pa-dall
llcon 8es-ta co-7rri-da ll8ha fi-na-li-8za-do la 8fe-ria de+Az-3pei-tiall
ll8dos 2lle-nosl 8en las 6dos co-5rri-dasl y 8u-na en-2tra-dal 8muy 8bue-na+en la
8no-vi-3lla-da ll
ll8lo que nos 6ha-ce pen-5sarll 8que+en las 8pro-xi-mas tem-po-7ra-dasl 8si-gan con el
8e-xi-to de las 3ul-ti-masl

CATEGORY M : News on Sports

<M4> Sailing (Telediario, August 9, 1988)

<M4MR> Male newsreader

<M4MP> Male reporter

<M4MR> ||8y de-2por-tes yall
 ||ter-2ce-ra re-6ga-tal de la 8co-pa del 6rey| 8que se dis-7pu-tal 8en la ba-2hi-al de
 8pal-ma de ma-3||or-call
 ||a-5yer| el 8prin-ci-pe de+as-7tu-rias| 8con-si-2guiole| pri-2mer 5pues-to | 8a la 6ca-na
 del 2bu-quel 2si-rius ter-5ce-rol 2en la@| 8ca-te-go-5ri-a del 8tres 7cuar-tos| 8de
 to-ne-3la-dall

<M4MP> ||8con el cru-6ce-ro a-le-5man| ru-2bin| 2y+el es*| 8y+el es-pa-2nol 8blan-co
 a-5||an-ti-col 8co-mo fa-vo-7ri-tos| en 6es-tos mo-5men-tos| se dis-2pu-tal la re-8ga-ta
 7lar-gal de la 6sep-ti-ma 5co-pal del 8rey de 7ve-lal 8en-tre la ba-6hi-a de 8pal-ma de
 ma-7||or-cal 8la+i-bi-6zin-ca 8is-la de 2ta-go-5ma-gol 8y re-3gre-soll
 ||8a las 8do-ce cua-6ren-ta 7ho-ras| se 8dio la sa-2li-dal 8a la 7flo-tal 8de las 2cla-ses|
 pri-2me-ra a 8ter-7ce-ral si-8tuan-do-se+en 6bue-na 8po-si-5cion| 8los es-pa-2no-les|
 8si-rius 7cuar-to y 8blan-co a-7||an-ti-co | 8y los a-le-2ma-nes| 2pin-tal 7vi-val 8y
 ru-3bin||
 ||8el 5vien-tol 2sur de 8fuer-za+u-no y 7me-diol es-8ta+au-men-7tan-dol 6me-dia 8ho-ra
 8mas 5tar-del vi-6ran-do los pri-8me-ros 5bar-cos| 8ha-cia 2a-guas| 8mas a-7bier-tas|
 2tras el 8bor-do de 3tie-rra ||
 ||la sa-6li-da de las 2cla-ses 8cuar-ta+a 7sex-tal 8don-de 6va la 7flo-tal de los 2tres
 8cuar-tos de 8to-ne-5la-dals e ha 6vis-to fa-vo-re-5ci-dal con 8fuer-za 2dos| por
 8bar-lo-3ven-toll
 ||a-2sile| 2e-xit| 8del ca-ta-7||an a-le-8jan-dro bo-5ask| se 2ha 8pues-to en ca-2be-zal
 8in-me-8dia-ta-5men-tel se-8gui-do 8por el bri-8bon 7sex-tol del 6rey juan 7car-los| y el
 8si-rius ter-5ce-rol del 8prin-ci-pe fe-3li-pell
 ||8tras la sa-2li-dal 8de los cru-5ce-ros| 8ha-cia la 6u-na de la 7tar-del i-ni-8cia-ron el
 8re-co-7||ri-dol los 8tres 2ma-xis| 8en com-8pe-ti-5cion| con el o-6te-lo al 5fren-tel
 se-8gui-do del 7fran-ces| 8di-bi-5ro-nal 8y del a-le-2man| 8sea ins-pi-3ra-tion ||
 ||8la+or-ga-ni-za-2cion| 8tie-ne pre-7vis-tal la lle-8ga-da 6de+es-ta re-8ga-ta 7lar-gal de
 6cien-to 8do-ce 7mi-llas| 8pa-ra pri-6me-ras 5ho-ras| de ma-8na-na 3jue-ves||
 ||el 2vier-nes y el 7sa-ba-dol ten-8dran lu-2gar|| os 6dos 8ul-ti-mos 2trian-gu-los|
 o-2lim-pi-cos| e vein-ti-8dos 2mi-llas| en 2a-guas| 8de la ba-5hi-al de 7pal-mal 8con
 los que se 8com-ple-ta-2rall a 8mas im-por-8tan-te+e-di-5cion| de 8es-ta 8co-pa del
 3rey||

CATEGORY M : News on Sports.

<M5> Nautics (48 Horas, August 9, 1988)

<M5FP> Female reporter

<M5MP> Male reporter

<M5FP> ||2les@lco-men-7ta-ba+al co-2mien-zo dell pro-5gra-mal que+el 6a-gua 8i-ba+a ser un
 5po-col pro-ta-go-6nis-ta 5hoyl en cua-8ren-ta 8y+o-cho 6ho-ras||
 ||8y si al 7a-gua le u-2ni-mos lal 8es-pec-ta-cu-la-ri-6dad de la 8for-mu-la 7u-nol
 es-8ta-mos ha-3blan-dol 8e-vi-6den-te-men-te del 8mo-to-3nau-ti-call
 ||8en la lo-ca-li-5dad as-tu-3ria-nal de 3na-vial 8se ha ce-le-7bra-doll a ter-6ce-ra 8vucl-ta
 8in-ter-na-cio-5nall de 8es-te de-6por-tell
 ||pe-ro 8es-ta 6prue-bal 5tu-vol 8u-na pe-6que-na+a-3nec-do-tall
 ||6hu-bol que re-ti-6rarl a la 6ya fa-8mo-sa 7fo-ca de 7na-viall
 ||se+a-8cuer-dan us-6te-des||
 ||a-8que-lla que ju-6ga-bal con 8un 6ni-noll
 ||8bue-no 2pues||
 ||8hu-bo que re-ti-7rar-lal 8pa-ra que la ca-6rre-ral pu-2die-ral 8dis-pu-3tar-sel 8sin
 cau-6sar-le nin-gun 3da-nol al sim-6pa-ti-co+a-ni-3mall

<M7MP> ||8aun-que 6estal es-8pe-cie de 6co-sa que 7ve-mosl es-8te vo-7lan-dol 8no se 8tra-ta de
 8un a-3vion||
 ||tam-8po-co 6es un 8for-mu-la 5u-nol 8des-ti-na-do a 6un siem-pre+en-cum-8bra-do
 7prosl||
 ||8en-tre 8o-tras 5co-sasl 8por-que 7no lle-va 3rue-dasl||
 ||8pe-ro 2tal 5vezl 8si ten-ga 6al-go que 5verl con 2e-sasl 8es-pec-ta-cu-7la-res
 ca-3rre-rasl||
 ||a-2quil tam-6bien im-8pe-ra la ve-lo-ci-5dadl la pe-5ri-cial 2yl 6por su-5pues-tol el
 con-3su-moll
 ||las i-6ma-ge-nesl que es-7ta-mos con-tem-5plan-dol per-te-6ne-cen a la ter-8ce-ra
 7vuel-ta in-ter-na-cio-8nal de 8mo-to-5nau-ti-cal 8que se 8ce-le-7bro en la 6be-lla
 lo-ca-li-8dad as-tu-7ria-na de 3na-viall
 ||8un de-6por-tel tre-6men-da-8men-te lla-ma-5ti-vol 8que cau-ti-2vol a 8mi-les
 de+es-pec-ta-3do-res||
 ||2pe-rol 6al-guien 8no 3fue 8cau-ti-8va-da 8por las 3prue-basl 8si-no cau-3ti-vall
 ||2fue 8es-ta sim-8pa-ti-ca 7fo-cal 8que+a-pa-re-6cio en la 7pla-yal 8pa-ra de-7lci-te de la
 8chi-qui-lle-3ri-all
 ||8cua-tro 8fun-cio-7na-riosl 8de la di-rec-7cion ge-ne-8ral de 2pes-cal y 6dos 5di-asl de
 pa-8cien-te+es-5pe-ral 8fue-ron ne-ce-7sa-riosl 8pa-ra trans-por-7tar-lal al es-7tan-quel
 si-6tua-do en 8es-te 8bar-co ma-rro-5quill
 ||los 6me-dios de 8co-mu-ni-ca-5cionl 8die-ron 6am-plia in-8for-ma-7cion de 3e-lloll
 ||8la ra-4zon||
 ||8su pre-7sen-cial po-8di-a pro-vo-8car al-8gun ac-ci-6den-te en las mo-7to-rasl 8que a
 6gran-des ve-8lo-ci-7da-desl 8sur-can 3la ri-all
 ||7li-brell a 8ri-a de 6na-via del in-7tru-sol 8se ce-le-7brol con 8gran 2e-xi-tol
 8de+or-ga-ni-za-6cion y 5pu-bli-co lla 3prue-ball
 ||con-7tra-ria-2men-tel 8a lo 8que a pri-6me-ra 5vis-tal po-8dri-a pa-re-5cerl el 8gas-to de
 8u-ti-li-za-5cionl 8en-tre-te-ni-7mien-tol 8y ad-qui-si-3cionl 8de los e-7qui-pos
 8ne-ce-3sa-riosl pa-ra 6es-te de-5por-tel e-6sul-tale n 8mu-chos 5ca-sosl 8mas
 e-co-7no-mi-col 8que los que se pre-7ci-sanl pa-ra cual-6quier o-tro 7ti-pol de de-6por-te
 a mo-5torl 6ya se-a por 7tie-rral 8o por 3ai-rell

	8y en 7na-vial el fi-8nal fe-3liz		
	8los pi-7lo-tos	8dis-fru-6ta-ron	8con su de-3por-tel
	8los 8es-pec-ta-7do-res	con 6la com-pe-ti-3cion	
	8y los 7ni-nos	8con su 3fo-call	
	que des-8pues de la 7prue-bal8fue li-be-5ra-dal 2pa-ral se-8gun ru-7mo-res	co-8rrer el	
6ries-gol de 8ser a-8ni-qui-7la-dal por sus 6mas di-8rec-tos e-ne-3mi-gos	8los		
pes-ca-3do-res			
	8pe-ro 2hoy	8si-gue a-3hill	
	8en la 3pla-yall		
	8y con los 7ni-nos	8co-mo a-6lia-dos	de 3jue-goll

CATEGORY N : International News

<N1> Youth Released (Telediario, August 9, 1988)

<N1MR> Male newsreader

<N1MP> Male reporter

<N1MR> lli-be-8ra-do en mos-5cul el 8jo-ven ma-8ti-as 2russl 8quien en 3ma-yol del pa-8sa-do 7a-nol 8a-te-rri-8zo con 8su@l 8a-vio-2ne-tal en la 8pla-za 8ro-ja de mos-3cull
ll2russl ha-8bi-a 8si-do con-de-3na-dol a 6cua-tro 5a-nosl de tra-8ba-jos for-3za-dosl
ll2es-tal me-6di-da de cle-5men-cial 8que se pro-2du-cel 6po-cos 8di-as des-2puesl 8de la vi-2si-tal del mi-2nis-trol de a-6sun-tos ex-te-8rio-resl 8de la re-6pu-bli-ca fe-de-8ral de a-le-2ma-nia a la u-8nion so-7vie-ti-cal 8se in-ter-2pre-tal 8co-mo 8un 8nue-vo 6ges-to lde 8dis-ten-2sionl 8en-tre+el 8es-te y el 7o-es-tell

<N1MP> ll8es-te es ma-8ti-as 2russl el 8vein-tea-6ne-ro de+ham-5bur-gol 8un 8jo-ven 2ti-mi-dol que 8qui-so de-mos-6trar al 5mun-dol 8lo im-por-8tan-te que 2e-ral lu-8char por 2la pazl ip-6clu-so con ex-pe-2rien-ciasl 8tan in-2so-li-tasl 8co-mo la 3su-yall
lla-te-rri-8zan-do con 8es-ta+a-vio-5ne-tal en 2ple-nal 8pla-za 3ro-jal de mos-3cul 8fren-te al 3krem-linll
ll8an-te las =mi-6ra-das a-5to-ni-tasl de 8guar-dias y tu-2ris-tasl 8que cre-6i-an que la+a-vio-8ne-ta de-por-5ti-val se ha-8bi-a que-2da-dol 8sin ga-so-3li-nall
ll8la+a-ven-8tu-ra de ma-7ti-asl a 8quien el 8so-viet su-8pre-mo de la 2ursl a-8ca-ba de de-ci-2dir! po-8ner en li-ber-5tadl 8tras 6un a-no y 8dos 2me-sesl 2de@lsu
8pe-li-8gro-sa+ha-7za-nal pro-vo-8co u-na 2cri-sisl 8gu-ber-na-men-8tal en mos-3cull
llel mi-8nis-tro de de-5fen-sal 8fue ful-mi-6nan-te-men-te 8des-ti-tu-5i-dol 8a-cu-2sa-do del 8in-com-pe-3ten-tell
lllos sis-8te-mas de-fen-2si-vosl de la u-8nion so-7vie-tical 6no ha-8bi-an 6fun-cio-5na-dol 8y ma-5ti-asl se ha-2bi-al co-8la-do im-8pu-ne-2men-tel 8des-de 6hel-sins-kil 8has-ta las mis-6mi-si-mas 8puer-tas del 7krem-linl 2con sul a-8vion de ju-3gue-tell
llla 8co-sa 8fue a 2masl 8con-vir-2tien-do-sel en au-8ten-ti-co 8ca-so de es-3ta-doll
ll8el pre-si-8den-te de la re-6pu-bli-ca fe-de-8ral de a-le-7ma-nial 8ri-chard 8von 7wie-se-kerl pi-6dio a gor-ba-5chovl 8su li-ber-2tadl 8ha-ce u-nos 3me-sesl
llel mi-8nis-tro de ex-te-6rio-res a-le-5manl 8heiz die dis-2gren-cherl 6su-po la@l 8bue-na 2nue-val el do-8min-go pa-3sa-doll
ll8en su vi-2si-tal 8a mos-3cull
ll8gren-cher de-8ci-a a pri-6me-ras 5ho-rasl de 8es-ta 5tar-del que la li-ber-2tad de@l 3russl de-2mues-tra la@l 8ex-ce-8len-te 8dis-po-si-3cionl de 8los so-7vie-ti-cosl 8a re-sol-2verl 8los pro-2ble-masl 8hu-ma-ni-3ta-riosl
llma-8ti-as 2russl se-2gu-ra-men-tel 8vol-ve-8ra es-ta 6mis-ma se-5ma-nal 8a en-con-2trar-sel 6con sus 5pa-dresl 8en ham-3bur-goll
ll8to-dos los par-8ti-dos po-6li-ti-cos a-le-5ma-nesl 8han a-plau-2di-dol 8en-se-2gui-dal la me-8di-da de 3gra-ciall
llma-2ti-asl es-8ta-ba cum-7plien-dol 8u-na 2pe-nal de 6cua-tro 5a-nosl de tra-8ba-jos for-5za-dosl 8en la pri-2sion del 8le-for-7to-vol 8en las cer-ca-2ni-asl 8de mos-3cull
llla li-ber-8tad de ma-8ti-as 7russl 8cu-ya i-6ma-gen se 8hi-zo po-pu-2larl en 8to-do el 7mun-dol in-6clu-so en los pa-8i-ses del 5es-te la-yu-da-2ral sin 7du-dal al 2dia-lo-go l8bonn mos-3cul 8tan im-por-6tan-te pa-ra las re-la-2cio-nesl 2es-te o-3es-tell

CATEGORY N : International News

<N2> Airbus shot down (Telediario August 9, 1988)

<N2FR> Female newsreader

<N2MP> Male reporter

<N2FR> l1el de-2rri-bol 8del air-8bus i-ra-5nil por 8un cru-8ce-ro 8nor-tea-me-ri-5ca-nol se de-2biol 8an-te 7to-dol a 8un e-8rror hu-3ma-no ll
 l1el in-8for-me del mi-nis-8te-rio de de-2fen-sal de es-8ta-dos u-7ni-dosl se-6na-la que el a-8vion de-rri-7ba-dol al 6ser con-fun-8di-do con un 7ca-za lvia-6ja-ba a u-nal 8ve-lo-ci-6dad in-fe-5riorl 8a la de los 2e-se ca-5tor-cel 8y que a-de-2masl es-8ta-ba 8as-cen-3dien-doll
 ll8mien-tras 7tan-tol i-8rak ha e-xi-7gi-dol 8u-na 8ne-go-cia-2cionl di-8rec-ta con i-5ranl 8pa-ra lo-8grar un e-fec-6ti-vo 8al-to el 7fue-gol 8en la 8gue-rra del 3gol-foll

<N2MP> llse-8gun las 8con-clu-2sio-nosl 6del pen-7ta-go-nol los e-2qui-pos del a-van-6za-do sis-8te-ma 8de ra-3da-resl del cru-8ce-ro vin-7cennel 8fun-cio-8na-ron per-8fec-ta-3men-tell
 ll8pe-ro los ex-2per-tosl del cru-8ce-ro es-ta-6do-u-ni-5den-sel in-ter-pre-2ta-ronl e-8rro-nea-men-te los 7da-tosl o trans-mi-8tie-ron 2mall la in-for-ma-8cion al ca-pi-2tanl 8wi-lliam 3ro-gersl 8quien 8dio la 3or-denl 8de de-rri-2barl el a-8vion i-ra-5nil al con-fun-6dir-lo con 8un 5ca-zal 8e-se ca-3tor-ce ll
 l1el 8air-8bus i-ra-2nil que ha-8bi-a des-pe-2ga-do de 6ban-da-ra-5basl 8y se di-ri-2gi-al 8al e-mi-2ra-tol 6de bag-5deinl via-8ja-ba a u-na ve-lo-ci-8dad in-fe-2rior 8a las cua-tro-8cien-tas cin-2cuen-tal 8mi-llas 7nau-ticasl y+es-8ta-ba+as-cen-3dien-dol 8no des-cen-3dien-dol 8co-mo se-2na-la-ronl los pri-8me-ros in-2for-mesl del cru-8ce-ro 8nor-tea-me-ri-3ca-noll
 llde+ha-8ber-se tra-8ta-do de 2un 7ca-zal 8e-se ca-5tor-cel que in-ten-2ta-ra+a-ta-8car al vin-5cennel hu-8bie-ra vo-2la-dol a 8u-na+al-ti-2tudl 8in-fe-5riorl y a 8u-na ve-lo-ci-8dad su-pe-2riorl 8a la del air 3bus ll
 l1el de-8rri-bo se pro-6du-jol el pa-8sa-do 2di-al 8tres de 3ju-liol y mu-2ric-ronl do-8cien-tas no-8ven-ta per-2so-nasl 8to-das las que via-8ja-ban en el a-2vionl 8de la 6li-nea re-gu-8lar i-ra-3nill
 llpor 8o-tra 7par-tel 8pe-rez de 2cue-llarl pro-8si-gue las 8con-ver-sa-2cio-nosl 8con las 8de-le-ga-2cio-nosl de i-8ran e i-5rakl 8en las na-8cio-nes u-5ni-dasl 8pa-a con-se-2guirl el 8al-to el 3fue-go ll
 l1a pe-8sar de la 8po-si-2cionl es-pe-6cial-men-te 7du-ral 8de los 7i-ra-qui-es l8que re-cha-za-7ri-anl el 8al-to el 7fue-gol 8si lo im-8po-ne la 3o-nu ll
 l1i-2rakl 8si-gue+e-xi-7gien-do l8con-ver-sa-8cio-nes di-5rec-tasl 8con los 2i-ra-ni-esl 6an-tes del 8al-to el 3fue-goll
 ll8por su 2par-tel i-3ranl 6no a-cep-ta-8ri-a 8ta-les con-6ver-sa-cio-nosl 8mas que des-2puesd e ha-8ber-se lle-7ga-dol a-8un 8al-to el 5fue-gol 8la re-ti-2ra-dal de las 2tro-pasl 8a las fron-2te-rasl 6in-ter-7na-cio-na-lesl 8y el in-ter-8cam-bio de 8pri-sio-8ne-ros de 3gue-rrall

CATEGORY N : International News

<N3> Base Closed (Telediario, August 9, 1988)
 <N3FR> Female Newsreader

<N3FR> lél go-6bier-no 7grie-gol 8ha de-ci-8di-do ce-2rrarlla 8ba-se a-2e-real
 8nor-tea-6me-ri-ca-nal 8de e-le-6ni-konl si-8tua-da en las 8pro-xi-mi-8da-des de
 a-3te-nasll
 llse-8gun ha ma-ni-fes-2ta-dol 8el por-ta-2vozl 8del go-5bier-nol so-6ti-dis
 kos-to-7pou-losl to-da-2vi-al 8no se ha con-cre-2ta-dol la 6fe-cha de 7cie-rrel de 2es-ta
 8ba-se 8nor-tea-me-ri-2ca-nal la ma-6yor ins-ta-2la-dal 8en te-ri-6to-rio 2grie-gol pa-6is
 en el que se en-2cuen-tran des-ta-3ca-dosl tres 6mil se-te-8cien-tosl sol-8da-dos
 8nor-tea-me-ri-3ca-nosll

CATEGORY N : International News

- <N4> Death Penalty for assassins. (Telediario August 8, 1988)
 <N4FR> Female newsreader
 <N4MP> Male reporter

<N4FR> El tri-bu-nal su-pre-mo de la 7in-dial 8ha con-fir-2ma-dol las 6pe-nas de 3muer-tel im-2pues-tas a 6dos de los a-se-7si-nos de la pri-6me-ra mi-8nis-tra in-8di-ra 7ghan-dil 8pe-ro ha 6pues-to en li-ber-5tad a 8un ter-8cer sen-ten-3cia-dol
 El 8en-tre 7tan-tol el go-6bier-no de 8nue-va 5de-lhil 6ha+a-cu-8sa-do a 8pa-kis-5tanl 8de par-ti-ci-6par en 8u-na 8cons-pi-ra-5cionl 8pa-ra+a-se-si-2narl al 8hi-jo de in-2di-ral el ac-tu-8al pri-8mer mi-2nis-trol rha-8jid 3ghan-dill

<N4MP> El tri-bu-nal su-pre-mo de la 7in-dial 8ha de-ses-ti-2ma-dol 8las a-pe-la-8cio-nes pre-sen-2ta-dasl 8por los a-bo-2ga-dosl de 8sad 8huan 5singl el es-2col-tal que dis-pa-8ro so-bre in-7di-ral y 6ke-her 5singl 6un an-8ti-guo fun-cio-5na-riol a-cu-8sa-do de 8com-pli-ci-7dadl y 8ha ra-ti-fi-8ca-do la 8pe-na de 2muer-tel 8pa-ra 3am-bosl
 El 8a-7ho-ral 8so-lo la cle-8men-cia del pre-si-2den-tel 8de la u-8nion 7in-dial 8pue-de sal-2var-lesl de mo-8rir en la 3hor-call
 El 8o-tro a-cu-7sa-dol 8bal-bir 5singl 6ha si-do 8pues-to+en li-ber-5tadl in-me-8dia-ta-3men-tell
 El in-6di-ra 5ghan-di 8fue a-se-si-2na-dal 8por sus es-8col-tas 5siksl 8el trein-ta+y 6u-no de oc-5tu-brel de 6mil no-ve-8cien-tos o-8chen-ta+y 3cua-trol 6cin-co 8me-ses des-5puesl 8de que+or-de-8na-se+al e-3jer-ci-tol el a-8sal-to al 8tem-plo do-2ra-do de 8am-di-ger-6zarl 8prin-ci-8pal san-2tua-rio de la re-li-8gion 5sikl 8pa-ra ex-pul-8sar de 5ell 8a mi-li-8tan-tes ra-di-2ca-lesl 8que+e-xi-5gi-anl 8un es-8ta-do 2sik 8in-de-pen-3dien-tell
 El 8ca-si si-mul-8ta-neo-2men-tel al ve-re-8dic-to ju-di-2ciall 8so-bre los a-se-2si-nosl 8de in-7di-ral el
 go-8bier-no 3in-di-ol en 6u-na de-cla-ra-5cion a 6am-bas 8ca-ma-ras del 8par-la-7men-tol 6ha a-cu-8sa-do a pa-kis-5tanl de im-pli-ca-2cionl en 6u-na con-2ju-ral 8en la que 8par-ti-ci-pa-2ri-an ex-tre-8mis-tas 7siksl 8pa-ra ma-2tarl al pri-8mer mi-2nis-trol ra-8jib 3ghan-dill
 El 8es-te sa-8lio+i-2le-sol en 6mil no-ve-8cien-tos o-2chen-ta+y 7seisl de 6un in-8ten-to de a-8se-si-5na-tol 8per-pe-8tra-do por 8un 3sikl

CATEGORY N : International News.

<N5> Tragedy in Mine (Telediario, August 9, 1988)
 <N5FR> Female newsreader

<N5FR> ||8en fi-li-5pi-nas| 6mas de dos-2cien-tas per-5so-nas| que-6da-ron a-tra-5pa-das| y 8o-tras
 6cien re-sul-2ta-ron he-5ri-das| 8al hun-2dir-se lu-na 8mi-na u-ti-li-2za-dal 2por
 bus-ca-8do-res de 3o-roll
 ||la ca-7tas-ro-fe o-cu-2ri-da en la 5mi-nal si-6tua-da en el 8sur de ma-5ni-lal se de-2bio
 a las in-6ten-sas 5llu-vias| de los 6ul-ti-mos 5di-as| a-6si co-mo al 5u-sol
 8in-dis-cri-mi-2na-do de 8di-na-3mi-tall
 ||8de con-fir-2mar-se la 3muer-tel 8de las per-6so-nas 8a-tra-7pa-das|
 el 6nu-me-ro de 2vic-ti-mas| mor-6ta-les en la 5zo-nal por 6cau-sas si-mi-7la-res| 8 se
 e-le-va-2ri-al a 8mas de 7mil| 8des-de el 2a-nol 6mil no-ve-8cien-tos o-8chen-ta+y 3dos||

CATEGORY N : International News.

<N6> Cemetery Discovery (Telediario, August 9, 1988)

<N6FR> Female newsreader

<N6MP> Male reporter

<N6FR> ||8des-cu-6bier-tal 8u-na ne-8cro-po-lis 8me-die-2vall 8en la 8lo-ca-li-6dad8an-do-7rra-nal
8de ca-2ni-llo| 8con nu-me-6ro-sos es-que-2le-tosl hu-3ma-nosl||
||los 8cuer-pos en-con-6tra-dosl 8e-ran 3ni-nosl 8en-te-8rra-dos 6u-nos 8so-bre 7o-tros|
8o-rien-6ta-dos 8ha-cia el 5nor-tel 8y sin nin-6gun ob-8je-to per-so-2nall 8lo que
su-6gie-re 8que+el po-5bla-dol 6pu-do ha-8ber si-do 7vic-ti-mal de+al-6gu-na
e-pi-5de-mial 8co-mo la 3pes-tell

<N6MP> ||la ne-7cro-po-lisl 8es de la 2e-po-cal 2me-die-5vall y el e-6qui-po 8de+ar-queo-lo-5gi-al
8de an-7do-rral 8cre-e que en 5e-llal 8hay 8en-te-2rra-dosl 8un cen-te-8nar
de+es-que-3le-tosl 7hom-bres mu-2je-res y 3ni-nosl||
||8de mo-5men-tol 8han en-con-8tra-do cua-6ren-tal 8en-te-7rra-dosl 8u-no en-6ci-ma del
5o-trol 8sin nin-8gun 7res-to 8de ob-8je-to 6per-so-5nall y o-rien-8ta-dos 8ha-cia el
2nor-tel 8ha-cia la fron-8te-ra fran-3ce-sall
||8a 2jui-ciol 8de los es-6pe-cia-5lis-tasl 8la co-lo-ca-2cion| 8de los 6es-que-5le-tosl
in-8di-ca que 2hu-bol u-7na+e-pi-3de-mial 8y que 8por 7tan-tol 8no tu-2vie-ron| en
a-6quel en-7ton-ces| 8mas re-5me-diol 8que+a-cu-mu-8lar los ca-6da-ve-res| 8a
2di-fe-5ren-cial| 8de lo 6que se ha-7ci-al 8en la e-8dad 3me-dial||
||8con 2to-dol 8los ex-7per-tosl 6no han po-8di-do to-da-5vi-al de-7ter-mi-narl 8con
7pre-ci-sion|el 6tiem-po y la 2cau-sa de la 3muer-tel 8un ha-6llaz-gol 8muy
im-por-6tan-tel 8pa-ra el 8prin-ci-8pa-do 6de+an-do-5rral 8si se 8tie-ne+en 5cuen-tal que
6no e-xis-5ten| de-ma-8sia-dos 2da-tosl 8so-bre la 3e-po-call||
||la pa-8rro-quia de ca-5ni-llo| 8don-de ha 7si-dol 8en-con-2tra-dal 6la ne-7cro-po-lisl se
8ha-lla si-2tua-dal a 6do-ce ki-7lo-me-tros| de an-2do-rral la 3be-llal||
||8la in-ves-ti-ga-2cion| 8del ser-2vi-ciol de
ar-6queo-lo-5gi-al 8pue-de ser-8vir de 6re-fe-7ren-cia |8pa-ra la 8e-la-bo-ra-2cion| 8de un
8ma-pa 8de-mo-8gra-fi-co de la 7e-po-cal cues-2tion| 8en la que+el go-8bier-no
6an-do-5rra-nol 8ha 8pues-to+el 8ma-xi-mo in-te-3res||
||con 2es-ta ne-7cro-po-lis |8ya son 2tres| 8las des-cu-7bier-tasl 8al 6la-do de 8u-na
i-8gle-sia ro-3ma-ni-call||
||8en la pri-5me-ral 8se en-con-2tra-ron| va-8si-jas y+ob-8je-tos per-so-3na-les| 2jun-to a
se-pul-7tu-ras 8an-tro-po-3mor-fi-casl||
||8la se-7gun-dal 8da-ta del 6si-glo 5do-cel y 6es por 8tan-to an-te-2rior| 8a la
8cons-ti-tu-6cion de an-7do-rral 8co-mo prin-ci-5pa-dol en 8mil dos-7cien-tos
se-8ten-ta+y 3o-choll

CATEGORY N : International News

<N7> Nuclear waste unwanted (Telediario August 9, 1988)

<N7FR> Female newsreader

<N7FP> Female reporter

<N7FR> l18mien-tras 5tan-tol en el 6mar del 5nor-tel 6un car-7gue-ro de la* l 8de la+a-le-6ma-nia
fe-de-5ral l 6bus-ca des-de 5ha-cel 6cua-tro se-5ma-nas l 6un pa-is que le per-2mi-tal
8des-car-5gar l los re-6si-duos l 8al-ta-8men-te 6ra-diac-5ti-vos l 8que trans-3por-tall

<N7FP> l1el 2bar-col de la re-6pu-bli-ca fe-de-8ral a-le-7ma-nal car-8go los de-2se-chos l
8ra-diac-2ti-vos l en 3vic-nal y de-6bi-a des-ha-8cer-se de la 7car-gal en el 8puer-to
flu-2vial l ru-2ma-nol de su-6li-mal 8en el da-6nu-biol l
l1se-8gun ha in-for-6ma-do un pe-6rio-di-co de 7mu-nich l el con-7tra-tol se+ha-8bi-a
7he-chol en-tre 8u-na so-cie-8dad a-le-3ma-nal y 6u-na em-8pre-sa ru-5ma-nal de
co-7mer-cio 8in-ter-na-cio-3nal l l
l18pe-ro las au-to-ri-7da-des ru-2ma-nas l 7no co-no- 8ci-an el 8ti-po de 5car-gal que el
8bar-co te-7ni-a que trans-por-3tar l l
l18a-de-2mas l de 6que cre-i-an l que 8el 7bar-co de-8bi-a 8tran-si-2tar l pe-ro 6no de-8jar
los de-5se-chos l 8en ru-ma-3ni-all
l1el go-8bier-no ru-7ma-nol ha 6de-cla-ra-dol que 8el a-8sun-to 6del car-5gue-rol 8es u-na
2nue-va lma-2ne-ral 8pa-ra al-6gu-nos de los es-8ta-dos oc-7ci-den-ta-les l 8de
de-sem-ba-ra-2zar-sel de de-2se-chos l 7nu-cle-a-res 8pe-li-5gro-sos l en ter-8ce-ros
pa-3i-ses l l
l18ha-ce 6ya cua-tro se-5ma-nas l 8que el pe-6que-no car-5gue-rol na-2ve-gal por el 8mar
3ne-grol sin po-6der a-tra-5car l en nin-8gun 3puer-toll
l1tur-7qui-a ha pro-hi-2bi-dol que+el 8bar-co 2en-tre+en sus 6a-guas l 8y ru-ma-2ni-al
tam-8bien le 2nie-gal la en-8tra-da en el da-6nu-biol a la 8vez que le o-2bli-gal 8a
re-mon-6tar las 5a-guas l 8mar a-3rri-ball

CATEGORY O : Miscellaneous News

<O1> Pop Concert (Telenorte, August 8, 1988)

<O1MR> Male newsreader

<O1FP> Female reporter

<O1MR> ||7por finl 8bruce 8sprins-teen ac-tu-2ol 8en es-6pa-nal 8sie-te 8a-nos des-6pues de su pri-8me-ra pre-7sen-cial 8en 8nues-tro pa-3isll
||a-2no-chel 8se-sen-ta 6mil per-8so-nas vi-7bra-ronl du-8ran-te 6mas de 8cua-tro 7ho-rasl 8con la 8mu-si-ca del 3bossll
||len 8me-dio de 8u-na+ex-pec-ta-2cionl 6nun-ca 5vis-tal 2masl de 6dos mi-8lla-res de 7vas-cosl 8se des-pla-3za-ronl 8has-ta la 7ca-pi-tall 6pa-ra+a-sis-5tirl al que 2ya 8pue-de de-6no-mi-7nar-sel 6co-mo el con-5cier-to del 3a-noll

<O1FP> ||el 8boss 7vi-no lcan-2to y con-ven-3cio ll
||y 6no es 8na-da 5fa-cill lo-3grarl que se-8sen-ta 8mil per-2so-nasl 8vi-bren al 8mis-mo so-3ni-do ll
||8bruce 8sprins-teen 8ha 8he-cho sal-2tarl 8con sus 8ac-tua-6cio-nesl en ma-8drid y 6bar-ce-7lo-nal 8to-das las ba-2rre-rasl de 6pu-bli-co a-sis-5tentel en es-8pa-na a 8un con-3cier-toll
||8un po-2der del con-6vo-ca-7to-rial que 8ha lle-8ga-do tam-8bien al pa-6is 7vas-col 8de ma-8ne-ra ful-gu-3ran-tell
||8u-nos dos 2mil 7vascos l8mas de los 8que se ha-6bi-an mo-vi-li-8za-do 2nun-cal pa-ra6 un es-pec-8ta-cu-lo 8de+es-ta 7in-do-l el 8se lan-8za-ron 8li-te-7ral-men-te 8so-bre 6las en-5tra-dasl 8cuan-do 8es-tas sa-8lie-ron 6a la 5ca-llel a me-8dia-dos del 8mes de 3ju-lioll
||8u-nos 6gran-des 8al-ma-c7e-nesl que lle-2va-ban la ex-clu-6si-va de la 5ven-tal 8en el te-rri-8to-rio 6na-cio-5nall se hi-2cie-ronl 8en prin-5ci-piol con 8u-na pe-8que-na can-ti-8dad de+en-3tra-dasl
||8an-te la 8a-va-8lan-cha de 6com-pra-7do-resl 8en la que tam-6bien to-8ma-ron 5par-tel a-6gen-cias de 7via-jel y 6tien-das de 5dis-cosl 8fue ne-ce-2sa-rio 8ir 8au-men-8tan-do 8pro-gre-8si-va-men-te 2el 7nu-me-rol de+a-2cuer-dol 8con las 8ne-ce-si-8da-des del 3pu-bli-coll
||al 8mis-mo 7tiem-pol 8u-na com-pe-6ten-cia fe-5rozl se 8i-ba de-sa-8tando en 8tor-no 8a los 8des-pla-za-3mien-tos ll
||8no se tra-8ta-ba 6ya 8so-lo de las en-5tra-dasl 8si-no de la ma-2ne-ral de lle-2garla ma-3dridll
||8va-rias a-5gen-ciasl 8se dis-pu-8ta-ban la 6pri-ma-7ci-a en lle-8var a los a-8fi-cio-2na-dosl 8has-ta el vi-8cen-te cal-de-3ronll
||7mien-trasl os 7pre-ciosl o-ri-gi-6nal-men-te mar-2ca-dosl en tres 6mil do-8cien-tas pe-5se-tasl se dis-pa-2ra-ban has-ta las 8cin-co o 8seis 3mill
||a pe-8sar de 2to-dol 2conl o 8sin 8via-je 6in-clu-7i-dol en 8un 8tiem-po 2re-cordl 8to-das las en-8tra-das 6se+a-go-5ta-ronl mos-8tran-do la im-pa-8cien-cia 8de los 7fansl 8o de los 8sim-ple-men-te cu-7rio-sosl 8an-te 8un fe-2no-me-6no del 5rockl 8co-mo es 3sprins-teenll
||8en to-2tall 8vein-te 8au-to-2bu-sesl sa-8lie-ron 8en la ma-6na-na de+a-5yerl 8co-mo 6u-na ca-ra-7va-nal ha-6cia la ca-pi-5tall au-men-8ta-da +a-de-2masl 8por a-2que-llosl que+u-8sa-ron su 8propio 8me-dio de trans-3por-tell
||2ca-sil seis mi-8llo-nes 6de pe-5se-tasl 8han de-sem-bol-2sa-dol 8los dos 6mil a-fi-cio-8na-dos 7vas-cosl 8mas a-8for-tu-2na-dosl 8sin de-te-2ner-se a mi-8rar el

8pre-cio de la+en-3tra-dall

ll8vien-do 6las i-7ma-ge-nesl 8ha me-re-8ci-do la 3pe-nall

CATEGORY O : Miscellaneous News.

<O2> Pop Concert (Telediario, August 9, 1988)

<O2MR> Male newsreader

<O2MP> Male reporter

<O2MR> llcon-8cier-to triun-6fal a-7no-chel de 8bru-ce 2springs-teenl 8en ma-3dridll
llvi-7bran-te o+a-po-te-7o-si-col son al-6gu-nos de los 8ad-je-7ti-vosl de-di-8ca-dos al
6nue-vo 8rey del 5rockl que 3hoyl 8en bar-ce-7lo-nal 8o-fre-ce-2ral el 6ul-ti-mo
re-ci-5tal des-2puesl de 8u-na 8am-plia 6gi-ra por 8to-da eu-3ro-pall

<O2MP> ll8mu-chos le con-si-2de-ranl 8el he-re-8de-ro de 3El-visll
ll8los que le 7vie-ronl 6di-cen que el de+a-5no-chel 8fue+el me-8jor con-2cier-tol de
8rock and 5rolll ce-le-2bra-do has-ta+a-5ho-ral 8en ma-3drid ll
lldu-8ran-te 8cua-tro 5ho-rasl se-8sen-ta 6mil per-5so-nasl 8fue-ron 8in-ca-2pa-cesl
de+a-par-2tar la 8vis-ta de 3elll
llhi-2cie-ron lo que 3qui-soll
ll8bai-2la-ronl 8can-2ta-ronl y a-gi-6ta-ron los 5bra-zosl 8cuan-do lo 3di-joll
lla-7no-chel 8bru-ce 7springs-teenl 8de-mos-2trol que por 6al-go le 5lla-man el 3je-fell

CATEGORY O : Miscellaneous News.

<O3> Art Commentary (48 Horas, August 9, 1988)
 <O3FR> Female newsreader
 <O3FP> Female reporter

<O3FR> ||8en la 8fan-ta-7si-a del a-6li-cia+en el pa-6is de las ma-ra-6vi-llas! 8la com-pa-8ni-a de te-7a-tro de 8lind-say 6kempl ha mon-8ta-do+un es-pec-7ta-cu-lo que 6fue pre-sen-5ta-dol 8en el fes-ti-3val 8in-ter-na-cio-8nal de 8san-tan-3der||

<O3FP> ||8nu-ria mo-7re-nol 8hi-ja de 8nu-ria es-5perlac-6triz! 8prin-ci-5pal de la 8com-pa-8ni-a de tea-6a-trol de 8linds-say 7kempl re-co-2giol los a-8plau-sos del 5pu-bli-col 8en la jor-8na-da de+a-5no-chel 8del fes-ti-5vall 8in-ter-na-cio-5nall de 8san-tan-2derl con 7u-na 8o-bra ba-2sa-dal 8en los es-8cri-tos de 6le-wis 5ca-rroll! 17so-brel a-3li-cial el 6pro-pio@! 8lind-say 5kempl 6no pu-do es-8tar pre-5sen-tel 8en la se-8sion de a-5yerl a 7cau-salde 8u-na le-8sion de man-3di-bu-lall
 ||8nu-ria mo-7re-nol 8in-cor-po-6ra-da+a 8la com-pa-7ni-a+ha-ce 6o-cho 5a-nos!cen-2tro la+a-ten-8cion del 3pu-bli-coll
 ||pri-5me-rol 8en el pa-2pell de a-6li-cia en el pa-8is de las 8ma-ra-5vi-llas! y 8mas 5tar-del ena-8li-cia+a tra-8ves del es-6pe-jol de 8char-les 3daw-son||
 ||qui-7zas 18ba-jo el seu-6do-ni-mo de 5ca-rroll 8qui-so 7daw-son! es-con-6der-se del m 8con-ser-va-du-5ris-mol 8de la so-cie-6dad vic-to-8ria-na de su 7tiem-pol 8re-pre-2si-val e 8in-tran-si-5gen-tel cues-8tion que la 8com-pa-6ni-a de 8lind-say 5kempl cre-7a-dal 6ha-ce vein-ti-8cin-co 7a-nos! 8ha cap-2ta-do con! 8plas-ti-ci-5dad 18y es-6te-ti-cal 8cui-3da-das||
 ||la vi-8sion de 2los! fa-8mo-sos di-2bu-jos! de 7te-me-sill 8es a-po-6ya-do por 8u-na 6mu-si-ca 8muy des-crip-5ti-val
 ||8so-bre 7to-do!8en la se-8gun-da 3par-tell
 ||len con-8tras-te con 2ell 8in-mo-vi-7lis-mol y la vi-6sion i-de-8al del 7mun-dol 8que re-pre-7sen-ta la pri-3me-rall
 ||8en el es-ce-6na-rio de 2la 6pla-za por-ti-5ca-dal 8es-ta com-pa-6ni-a re-cor-8do 2sus! 7triun-fos du-8ran-te su 6gi-ra+eu-ro-7pe-all
 ||8y jus-ti-fi-2col los cua-6ren-ta mi-8llo-nes de pe-5se-taslin-ver-8ti-dos en 6e-1lall
 ||2sin!8sub-ven-5cio-nes! ni a-8yu-das o-fi-6cia-les de nun-8gun 7ti-pol cues-8tion 7ya+ha-bi-2tuall 8en los mon-2ta-jes! 8de la com-pa-7ni-al de 8lind-say 3kempl||

CATEGORY O : Miscellaneous News

<O4> Business. (Telenorte, August 8, 1988)

<O4MR> Male newsreader

<O4MP> Male reporter

<O4MR> ||8in-for-ma-8cion bur-6sa-til yall
 ||8tras 8u-nos 2di-asl de 6cier-tal a-2ni-ma-3cion|| a 8bol-sa+ha 6vuel-to la ca-3erl 6en lo
 a-no-7di-nol 8y los 8in-ver-8so-res se 8han de-di-8ca-do a 6ob-ser-5varl 8y a 2no
 par-ti-ci-5parl 8en los 3cam-bios||
 ||8las re-pe-ti-2cio-nesl 6han si-do a-bun-7dan-tesl 8en el sec-8tor ban-7ca-riol 8y los
 des-7cen-sosl 8han 8vuel-to al e-3lec-tri-coll

<O4MP> ||8en el 8co-ro de los 7ban-cosl 8a-no-8ta-mos la su-6bi-da de trein-ta+y 8un en-8te-ros
 en el po-pu-5larl 8y la ba-2ja-da de 8cua-tro en 8el san-tan-3derl||
 ||8en las e-7lec-tri-casl 8y ver-8du-ro 8ce-de un 7du-rol y 8es-pa-7no-lal 2un cuar-3ti-lloll
 ||8en las 8si-de-7rur-gi-casl 8tu-ba-8cex 2pier-de 8cua-tro en-5te-ros|| 8mien-tras que
 2hor-nos 7ga-nal 8u-no y 3me-dioll
 ||8en mo-no-7po-liosl 8te-le-8fo-ni-ca 7pier-del 8dos en-3te-ros||
 ||al 8ter-mi-no 8de la se-5sionl el 8in-di-ce ge-ne-5rall que-6da-ba 8es-ta-ble-5ci-dol en
 tres-8cien-tos o-8chen-ta+y 7cin-col 8co-ma 8trein-ta+y 7sie-tel ha-6bien-dosu-5bi-dol
 die-8cio-cho cen-3te-si-masl||

CATEGORY O : Miscellaneous News

<O5> Lottery (Telediario, August 9, 1988)

<O5FR> Female newsreader

<O5FR> ||8la com-bi-na-6cion ga-na-7do-ral del sor-6te-o de la bo-no-5lo-tol ce-le-6bra-do hoy
 7mier-co-les| 8ha 6si-do la si-3guen-tell
 ||ca-2tor-cel 8die-ci-2sie-tel 2vein-tel 8vein-ti-2cin-col 8vein-ti-7sie-tel 8y 8trein-ta+y
 3cin-coll
 ||el 8nu-me-ro 8com-ple-men-2ta-riol 8ha 6si-do el 8trein-ta+y 3cua-troll

CATEGORY O : Miscellaneous News

<O6> Horoscope (48 Horas , August 9, 1988)

<O6FP> Female reporter

<O6FR> Female newsreader

<O6FP> ||8u-no de los mo-6ti-vos! 8por los 2quel me+ha 8da-do 6mas pe-nal que
6no+es-te+an-5dresl 8y que+es-8te yo 5a-quil 6tan so-la 5hoyl 8es por-que 6no pue-do
me-8ter-me con 7ell 8ni 2na-dall
||8ni de-6cir-le 8e-so de 5quell os 8sa-gi-7ta-riosl nos 8va 3siem-prel 2me*! 6mu-cho
me-8jor que+8a los 7le-osl
||8y que a los 7le-osl 8siem-pre les 8va de 6pe-nall
||8si 5me+o-yel me 3ma-tall
||8pe-ro 6bue-noll
||8ya que+es-8ta-mos en ve-7ra-nol ve-2a-mosl 8si las es-7tre-llasl 8nos de-2pa-ranl
6muy 8bue-na 7suer-tel pa-ra 8to-dos los 2sig-nos del zo-3di-a-coll

<O6FR> ||pa-6ra+em-pe-7zarl 8nues-tras 6fe-li-8ci-ta-7cio-nesl a 8to-dos los 7le-osl 8que nos
es-3cu-chanll
||el 2soll 8co-mo+es de 2su-po-5ner l 8si-gue+en 6es-ta cons-3te-la-cionll
||y 8no sa-8be-mos 6si la 5lu-nal 8si-gue+en va-3len-ciall
||6lo+im-por-5tan-tel 6es que+a-8pro-ve-5che-mosl 6es-ta 7e-po-cal 8pa-ra
re-po-7ner-nosl y+ha-2cer8nue-vos pro-3yec-tosll
||8los pla-6ne-tas 8do-mi-5nan-tesl 6es-ta se-5ma-nal 8se-3ran lel 8sol 7mis-mol
8mer-5cu-riol 8y plu-3tonll
||2los 7sig-nosl 8es-ta-8ran a-3sill
||3a-riesl se-6ma-na re-la-7ja-dal y 8lle-na de
8sa-tis-fac-7cio-nes 8i-nes-pe-3ra-dasl
||6la fa-5mi-lia y 6los a-7mi-gosl 8de re-5pen-tel 8se mos-tra-8ran
a-gra-3da-blesll
||7e-ros! 8con sus do-6ra-dos 5ri-zosl 8le 8cos-qui-lle-a-3rall
||6y+us-5tedl 8res-pon-de-3ral 8co-que-te-7an-dol 8fi-na-3men-tell
|| 3tau-roll
||8di-as en los que ten-2dral 8que cui-7dar-se+un po-3qui-tol 7no por-que es-6te 5mall
si-8no pa-ra+es-2tar me-3jorll
||su 8u-ni-co pro-6ble-ma+es-8ta se-7ma-nal se-3ra quel si 6ha-blan de 8re-li-5gionl 8se
cre-e-7ra el o-6bis-poll
||8si de+e-8co-no-5mi-al 8los al-2ber-tosl 6si de a-5morl los a-8man-tes de te-3ruell
||3ge-mi-nisl
||8si sus 8re-la-6cio-nes 8 fa-mi-7lia-resl 7fue-ranl 8co-mo las 6a-mo-5ro-sasl
8vi-vi-8ri-a us-8ted pla-7ne-an-dol 8so-6bre+u-na 7nu-bel de co-8lor de 3ro-sall
||6en finl 8con 5to-dol pa-sa-8ra muy 8bue-nos 3ra-tosll
||8de+u-na o-6jea-da+al tra-5ba-jol 8aun-que+es-7te de 8va-ca-3cio-nesll
||8pue-de que 7ha-yal me-2jo-ras 6la-bo-5ra-lesl 8a la 3vis-tall
||3can-cerll
||8en-tre su pa-7re-jal 8con la que 2tie-nel 6que+a-mi-3gar-sel 8y los ro-8man-ces
8com-ple-men-5ta-riosl 6se+en-con-tra-8ra+us-5tedl 8mas fe-5lizl que 8u-na per-5dizl en
8e-po-ca de 3ve-dall
||8sus ne-2go-cios 6y tra-5ba-josl 6tien-den tam-5bienl 8ha-cia la me-8jor 3suer-tell
||3le-oll
||8e-po-ca de 7can-tos nup-3cia-lesll

lpa-7san-dol 2o sin pa-2sar 8por el juz-3ga-doll
 llen 7to-doles-2tal 8en su me-8jor 3e-po-call
 lla par-8tir de+a-7ho-ral 6pue-den ha-8ber 7gran-desl 8cam-bios en su 3vi-dal
 lly+a-de-5masl ten-3dral 8la e-ner-6gi-a 8su-fi-7cien-tel 8pa-ra lle-2varl 6to-do a
 5ter-mi-nol de 8for-ma 8ex-ce-3len-tell
 l7en-ho-ra-3bue-nall
 l3vir-goll
 lha-8ra u-nos de-6rro-chesl 8de pro-ta-go-5nis-mol 6tan
 5gran-desl 6que pa-re-ce-5ral 6na-po-le-5onl 6an-tes de ve-ra-ne-5arl en 8san-ta e-3le-nall
 lla-6ho-ra bienll
 llen 6su gran-7de-zal 2de-je de 8far-fu-5llarl y 8ha-ga-se+en-ten-3dcrll
 lly 3se-pall
 l8que que-7rer-lel 8le 3quie-renll
 l3li-brall
 llos 6te-mas 8mas im-por-7tan-tesl 8de+es-ta se-5ma-nal 8son el tra-7ba-jol 8y la
 fa-3mi-lial
 lles-6tre-che 7la-zoscon 7am-bosll
 lly 7no se+ha-ga el 3sue-coll
 l8de-be 6con-cen-7trar-sel 6pa-ra que las 5rien-dasl 8no se le+es-2ca-penl 8de la 3ma-noll
 l8es-3cor-pioll
 lles-ta-6ra tan mag-7ne-ti-col du-8rante 6es-tos 5di-asl que se-8ra co-6mo+un i-3manll
 l8nos pe-ga-8re-mos a us-5tedl 8co-mo 3la-pasll
 lle da-8re-mos ca-3lorl 8pe-ro se sen-ti-6ra+ad-mi-7ra-dol y 7e-sol 8le com-8pen-sa-3rall
 l8so-bre 7to-dol 8no 8di-ga pa-la-6bro-tas a 8sus 5gen-tesl y 8se-a+a-3ma-blell
 l8sa-gi-3ta-rioll
 l8es-ta se-7ma-nal 8sus ba-5jo-nesl se-8ran 6so-lo sen-ti-men-3ta-lesll
 l8en el 5res-tol fa-6mi-lia y tra-7ba-jol 8to-do i-8ra 2bienl 8y me-8jor que 3bienll
 llen 6con-tra-5ral 8mu-chos a-7mi-gosl 6pron-tos a+a-yu-3dar-lel
 l8no se 8des-ba-7ra-tel 8por pe-que-3ne-cesll
 llsu me-8jor sa-5li-dal 2eslpen-8sar a 3fon-doll
 l8ca-pri-3cor-nioll
 l7va us-8ted a pa-2sarl 6es-ta se-7ma-nal 6mas cre-a-7ti-vol y 8mas 3ter-coll
 l8pe-ro 6se-pal6que las 5co-sasl 8son co-mo 5sonly 8no co-mo+us-8ted 3quie-rell
 l8si me-7di-tal 8al 2finl 8en-con-tra-8ra la 3pazll
 l8no a-8ta-que a 6su pa-5re-jalque bas-8tan-tes pro-8ble-mas 3tie-nell
 l2a-3cua-rioll
 lsi 6va+al ca-5si-nol 8lle-ve-se el 7ti-pi-co to-3nell
 l6por-quel 6per-de-ral 8has-ta las 3li-gasll
 l7si en lu-3garl de 7ir al ca-3si-nol se 6po-ne+a+i-8dear pro-7yec-tosl 8se-pa quese-2ranl
 8ma-ra-vi-3llo-sosll
 l8ha-ga 8li-te-ra-7tu-ral 7mu-si-call
 l8ha-ga 6al-go 5prac-ti-co y ar-7tis-ti-co al 8mis-mo 3tiem-poll
 l8es el mo-3men-toll
 l3pis-cisll
 ldes-6can-se+un 5po-col 8y re-cu-7pe-re 3fuer-zasll
 l8no des-pil-7fa-rre 6su e-ner-5gi-al 8co-mo+un 8en-lo-que-3ci-doll
 l8es 2cier-to que 6mas jor-8na-das 8da el 6ham-brel 8pe-ro 6no se 8pue-de
 tra-ba-5jarl 8las vein-ti-8cua-tro 8ho-ras 6del di-all
 l8o 8no ten-8dra 2tiem-pol pa-6ra+el ro-7man-cel 8que se le pre-3sen-tall